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VICTORY COURSE

IN

JAPANESE

JOHN MACCAULEY

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AN  
INTRODUCTORY COURSE  
IN  
JAPANESE

BY  
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TŌKYŌ, JAPAN.

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TO

CHARLES CARROLL EVERETT, D. D.

DEAN OF THE DIVINITY FACULTY OF HARVARD UNIVERSITY,

THIS MANUAL,—

AN ATTEMPT TO OPEN A WAY

INTO KNOWLEDGE AND USE OF THE JAPANESE LANGUAGE,—

IS GRATEFULLY INSCRIBED.



*There is, perhaps, nothing more marvellous in the world than the identity of language through all generations. Words become obsolete. New words spring into being; languages and dialects share the fate of the nations and tribes that speak them. All changes affect the fundamental principles and identity of language no more than the falling and budding leaves affect the structure and identity of the oak.*

CHARLES CARROLL EVERETT.

## PREFACE.

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The work here made public, although from its size seemingly pretending much, will I hope be judged by students as being exactly what its title professes for it, "An Introductory Course" in the Japanese language. It is a manual for beginners, not a treatise for advanced scholars. Yet, it is not a mere primer. As far as it goes, it is an attempt at a thorough exposition of its subject. It is intended for adult minds, and demands patient study. Above all, the aim held constantly in view in its preparation has been the practical mastery of the beginnings of a correct reading, writing and speaking of the language common in polite social intercourse in Japan. This aim makes necessary an apparently slow advance for the student; but I believe that the way here opened, if faithfully followed, will leave but little for the learner to unlearn, and will in the end secure for him the most rapid real progress.

In the composition of the book, I have not hesitated to appropriate to its use whatever fit materials have been made available by the work of competent expositors of the Japanese language; but I have acknowledged direct quotation, and, for the rest, have presumed to shape in my own way the products of others' studies. In one important relation, however, I have allowed myself to offer an independent contribution to the grammatical study of Japanese. I have attempted to introduce some symmetry into, and therewith to avoid a certain

existing confusion in, the naming of the four primary verbal variations that have been accepted by Western grammarians as the forms with which an ordinary study of the Japanese verb should begin. I have felt at liberty to do this since the names for these forms are still under discussion, and, especially, since the changes I have made are not radically subversive of approved usage.

The second section,—“The Elements of Grammar,”—has been given a place in the manual not as a grammar with the ordinary pretence of the name, but as a preliminary explication of some of the most noticeable embarrassing differences that separate Japanese from English speech. A thorough grammatical study of the Japanese language, for reasons set forth in the chapter “On Method in Acquiring Japanese,” does not come within the range covered by the book. A like qualification should also be applied to the “Notes on the Conversations.” These notes are few and are quite elementary. They accompany only the first five conversations, and are intended merely to clear out of the student’s path the most prominent and crippling obstacles to his use of the method commended in the chapter devoted to Method.

The third section,—“Practice in the Colloquial,”—may attract the attention of some scholars of Japanese on account of the comparatively free use in it of personal pronouns,—that is to say, a use of them much more frequent than was characteristic of social speech in Japan in former years. But a change in this direction is noticeably taking place in the intercourse of the younger generation of the Japanese people, along with



their increasing familiarity with, and use of, the languages of the West.

Among the works used in the preparation of the manual, I make public acknowledgment of indebtedness to Dr. J. J. Hoffmann's, "Japanese Grammar;" to Mr. W. G. Aston's, "Grammar of the Japanese Written Language," and to his grammar of the "Spoken Language;" to Rev. William Imbrie's "English-Japanese Etymology;" to Professor Rudolf Lange's "Lehrbuch der Japanischen Umgangssprache;" and to Dr. J. H. Hepburn's "Japanese-English Dictionary;" also to the English grammatical writings of Professor W. D. Whitney. Besides, I wish to make particular mention of Professor Basil Hall Chamberlain's, "Handbook of Colloquial Japanese," which I have freely used. I commend Prof. Chamberlain's book to students of this manual as a rich storehouse for them of practical grammatical exposition and illustration.

Personally, I am under obligation to several friends and helpers. To Professor Chamberlain, and to Dr. Karl Florenz, I owe profitable suggestions; to Rev. Arthur Lloyd, M. A. and to Mr. W. B. Mason, I am indebted for generous assistance in the reading of proofs of the English text. The Japanese text has been carefully read in proof by Mr. Iwao Hasunuma, Mr. Saichiro Kanda, and Mr. Hisato Kikuchi. The Japanese text of section third,—“Practice in the Colloquial,”—is a rendering into a polite yet familiar colloquial of the English given on the pages opposite. This rendering was made by Mr. Saichiro Kanda and Mr. Iwao Hasunuma; but chiefly by Mr. Hasunuma, under whose work and supervision the whole rendering received its final

form. To all these gentlemen my grateful acknowledgment is due. My thanks are also owing to the Shūeisha, for the excellent typography of the book, in which, when the great difficulties attendant upon type-composition in the English language in Japan, and upon an unusual arrangement of Japanese syllabics and words are considered, comparatively few errors appear.

With the hope that this manual, however imperfectly its aim has been followed, may be helpful to those who shall accept the course of study it opens, I submit it to the indulgent judgment of its students, and of the friends of the Japanese language.

C. MacC.

SENSHIN GAKUIN.

TŌKYŌ, JAPAN.

May, 1896.

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AN INTRODUCTORY COURSE  
IN  
JAPANESE.



GENERAL INTRODUCTION.

*Every existing form of human speech is a body of arbitrary and conventional signs for thought, handed down by tradition from one generation to another, no individual in any generation receiving or transmitting the whole body, but the sum of the separate givings and takings being effective to keep it in existence without essential loss. Yet the process of traditional transmission always has been, is now, and will ever continue to be, in all parts of the world, an imperfect one: no language remains or can remain, the same during a long period of time. Growth and change make the life of language, as they are everywhere else the inseparable accompaniment and sign of life.*

WILLIAM DWIGHT WHITNEY,

# AN INTRODUCTORY COURSE

IN

## JAPANESE.

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### GENERAL INTRODUCTION.

This manual is named, “An Introductory Course in Japanese.” The title really descriptive of the book would be,—A Progressive Course in Reading, Writing and Speaking the Polite Dialect of Tōkyō in Japan, conducted by means of the two Japanese Syllabaries, the *Katakana* and the *Hiragana*.

**I. *The Tōkyō Colloquial as Source of the prospective Japanese Language.***—But the shorter title is, after all, not very far a misnomer. The signs of the times, as the present writer sees them, indicate the rise of colloquial Japanese to the dignity of being distinctively the language of Japan. The signs of the times also point to the polite form of the dialect of Tōkyō, as the instrument of chief effect in shaping the development of the colloquial towards its culmination as the literary, scientific, official as well as popular, language of the whole people. Indeed, the Tōkyō dialect is already so much the standard of the Japanese spoken language, that, in using it, a speaker can be understood by ordinarily educated persons in any part of the empire ; a fact not true of the user of any other

of the many dialects of the people. Besides, the Tōkyō dialect is now the standard language for instruction in the thousands of the public schools, the medium for the debates in Parliament, the means of communication from the lecture platform and in the columns of the popular newspapers, magazines and books with which daily the printing press teems. Within one generation, that is since the Imperial Restoration of 1868, this greater revolution, this change in the expression of the Japanese intellectual life, has been begun and has been directed into the course it will in all probability take.

**II. *Parallel between Tudor English and Meiji Japanese.***—The Japanese language at the present time seems to be passing through a period very like that through which the English language passed in the Fifteenth Century, soon after the “Wars of the Roses” and the strengthening of the power of England’s king by the establishment of the royal House of Tudor.

In the fall of the Shōgunate and the accompanying arousing of the people from their feudal lethargy; in the breaking down of the barriers erected about the empire; in the restoration of the Emperor to a real sovereignty; and in the removal of the Imperial throne to Tōkyō,—a general national transformation was initiated. In the course of this change language has been radically affected. As, before the wars of Lancaster and York, among the numerous dialects of England, that of Kent and Surrey had a slight lead, and, over them all, Latin reigned as the language of the clergy and the learned, so, in Japan, before the Restoration, the dialect of Kyōto had a little precedence over the other dialects of the people, and the Chinese language controlled whatever



literature the priests and scholars put forth. The parallel seems to have followed the further progress of events in both countries. By the victory of the Tudor House in England the power of the nobles decreased. The barons were deprived of their armed retainers. Commerce began to be of great importance. The artisans' guilds were weakened. Trade and traders grew in popular esteem and increased in wealth. The Caxton printing press, the first in England, was then set up. Its publications were distributed throughout the kingdom, becoming thereby the main channels for Modern English, of which the Midland, or London, colloquial was the fountain-head. The full parallel has not yet been drawn, but, in large part, England's Fifteenth Century history has been repeated in Japan, in the present age of Meiji. Events look prophetic of a substantial repetition in Japan of the remaining events of the English Renaissance. As Latin fell into disuse in England, except as a treasury of words for service in the maturing colloquial there, so has Chinese fallen in Japan. As the dialect of Kent gave way to that of London, so has the dialect of Kyōto yielded to the colloquial of Tōkyō. The rest will probably come to pass in good time. The matured Tōkyō colloquial seems destined to become the dominant force directing the language,—literary, scientific, official and social,—of Great Japan, in a not very distant future.

**III. *Beginnings of the History of Writing in Japan.***—A glance at linguistic history in Japan, especially the history of written speech, will interest, and will probably be of some use to, the student of this manual. As far as is known, the Japanese

people of prehistoric times were not a writing people. They used a language of course, but they had no means of communication with one another other than that of spoken speech. Certainly, there are no remains of written Japanese dating earlier than at some time late in the first seven Christian centuries. Tradition reports, that at about the opening of the Christian era, under the Emperor Sūjin's reign, a regular intercourse between Japan and Korea began; that, as Chinese literature had already become widely known in Korea, many Korean immigrants into Japan and Japanese travellers returning from Korea, brought with them a knowledge of Chinese writing. Japanese tradition affirms positively, that towards the close of the Third Century, the Emperor Ōjin's son was placed under the care of a Chinese tutor and was taught the Chinese Classics. About a hundred years afterwards, at the opening of the Fifth Century, it is claimed that national records were made by a body of historiographers, adepts in Chinese writing. As the Sixth Century opened, large numbers of scholars,—men of science, teachers of literature, physicians and the like,—came into Japan from Korea and took important positions under the Government. So far as there was any literature in Japan then, they were its creators and guides. No attempt was made to express in writing the language of the country.

**IV. *Effect of the Incoming of Buddhism upon Literature in Japan.***—It was at the middle of the Sixth Century that Buddhism gained a permanent position in Japan. With its priests, came in full energy the varied influences of Chinese civilization.

The life of the Japanese people rapidly changed under the working of the new forces. Chinese literature and the Buddhistic creed set in motion a radical national transformation. In art and in industry, the people were advanced to a position never before reached by them. Before long there were Imperial officers, appointed especially to care for education. Public schools were opened. At Kyōto, a university was organized. The topics of the course of education, however, were in the main those of China, taught in the language of China. Education did not have for its object much beyond the training of candidates for public office. Culture meant, chiefly, knowledge of the Chinese Classics. But, through the extended education, a large number of the Japanese people became skilled writers of Chinese.

**V. Use of Chinese Ideographs in the Japanese Sentence.**—Then it was that a new movement in writing was made, which, in time, became an influence of very great importance in the development of the Japanese language. In the Seventh and Eighth Centuries, numbers of writers attempted to express the meanings of Japanese words by the use of synonymous Chinese characters, arranged sometimes in the Chinese, sometimes in the Japanese, order of speech. With Chinese ideographs so manipulated, the two great repositories of ancient Japanese historical tradition, the *Kojiki*, 712 A. D., and the *Nihongi*, 720 A. D., were composed. But, the task of giving Chinese equivalents for Japanese words was a labor of immense difficulty. So then, as the needs of literary expression rapidly became greater, Japanese writers gradually began to use the Chinese ideographs, without much reference to their Chinese

meanings. They used them chiefly for their phonetic values. The *Man-yōshū*, a collection of poems appearing about the middle of the Eighth Century, shows the way over which the transition that was made from the old Chinese writing to writing by means of what are now known as the *Kana* syllabaries, passed. In the *Man-yōshū* the Chinese characters were written in full, but, in the main, their phonetic values for rendering the Japanese words were considered.

**VI. *Origins of the Kana Syllabaries.***—But this device for expressing the Japanese language did not last long. The work of writing down the selected Chinese ideographs was too difficult for common use. Gradually, consequently, only the main strokes of the ideographs were copied. At length only simple remnants of the original Chinese characters were left, to be written as representatives of Japanese syllables. In this way, at last, the first Japanese syllabary came into being, the *Katakana*, the remnants of forty-seven Chinese square characters, which had been chosen as the signs with which to represent Japanese sounds and words. The *Katakana* is said to have been perfected in 757 A. D., by a scholar and statesman of the Nara Era, Kibi no Makibi. The other syllabary, the *Hiragana*, is said to have been perfected by the marvellous priest Kōbō Daishi, 834 A. D., soon after the opening of the new age for Japan which followed the transfer of the Imperial throne from Nara to Kyōto, in 794 A. D. The *Hiragana* consists of abbreviations of quite a large number of cursive forms of Chinese characters. The *Hiragana* syllabics are not so simple to read and not so easy to write as the syllabics of the *Katakana*, but, as the cursive



Chinese ideographs had become the scholarly script of the Japanese in the Seventh and Eighth Centuries, the prestige of these ideographs was transmitted to the *Kana* formed from them. That prestige has remained to the present day, making the *Hiragana* much more popular than the simpler *Katakana*, when *Kana* syllabics are needed in writing the Japanese language.

**VII. *The Kana Classics of the Tenth and Eleventh Centuries.***—When the Tenth Century opened, the Japanese people thus had, at last, been provided in the two syllabaries with fairly adequate instruments for writing their own language. But, strangely, even then the homage yet paid to Chinese learning prevented the adoption of the syllabaries as the national means for literary expression. Many writers, like whom are some men even of the present day, ambitious to be esteemed scholars in eminence, continued to use Chinese ideographs and Chinese words. The *Kana* were accepted chiefly by women, and were relegated by men to a secondary place in literature. As it turned out, however, through the Tenth, and during the first part of the Eleventh Centuries, while the Kyōto Court was becoming degenerate through luxury and effeminacy, a succession of female writers, writing with the *Kana*, appeared, whose works, for example, the *Genji Monogatari* of Murasaki Shikibu and the *Makura no Sōshi* of Sei Shōnagon, were of such excellence that they are now valued as standards for the study of pure Japanese. These works embody the native language spoken by the refined and Court circles of the time in which they were written. Especially is the *Genji Monogatari* a classic of the Japanese cultured colloquial used at the close of the Tenth Century.

**VIII. *Literary Degeneracy following the Political Revolution of the Twelfth Century.***—

But the promise then made for the *Kana* and for the spoken language of Japan did not reach fulfilment. A great political revolution occurred in the Twelfth Century, which, for hundreds of years afterwards, almost wholly put a stop to the development of literature; which, certainly, effectually checked the growth of any literature in the language and writing of the people. Japan became a battle field for great clans struggling for supremacy under the Emperor. With the military ascendancy everywhere, letters, as a popular accomplishment, decayed. What literature came into being was created and directed almost exclusively by priests who were then, and for a long time afterwards, the only guardians of learning and letters in the empire. Whatever of general or popular interest had been aroused in letters during the preceding three centuries died away. The people were burdened with the overhard tasks of war. Literature remained in the care of the priests. But the studies of the priests were chiefly in Chinese. They added Chinese words and phrases, in large numbers, to the language as written. They neglected the colloquial of the country more and more. In fact, they made of Japanese literature, what has been styled an “almost unreadable chaos of mixed Chinese and Japanese.”

**IX. *Separation between the Colloquial and the Written Language.***—It was in this way, and during this period of civil wars, that the gulf, which in after centuries lay, and down to the present day has lain, between the so called “Written Language” and the popular speech, or “Colloquial,” was opened. This

separation between the two forms of expression grew wider as the centuries passed. The Colloquial, for literary use, became increasingly neglected and degraded. The language as written, grew more and more an alien thing to the warriors and to the peasants who constituted an enormous majority of the population of the war-stricken empire.

**X. *Literary Revival under the Tokugawa Shōgunate. Age of Genroku.***—No change for the better for Japanese literature took place until towards the close of the Seventeenth Century. A hundred years previously the whole empire had lapsed into a state almost anarchic. Feudal Germany was not more completely disintegrated. But, with the close of the Sixteenth Century, arose the mighty Tokugawa Shōgunate, under which political recovery speedily took place. Then, following the political prosperity under the fifth of the Tokugawa Shōguns, a period of literary revival and achievement was started, so vigorous and rich in its way that it is now called the golden age of Japanese literature,—the age of Genroku, (1688–1703.) However, the Genroku period would better be named, as it has been named, the “golden era of Chinese literature.” That revival was not so much a revival of Japanese literature and the furtherance in literature of the popular language, as the study of the profound and admirable Chinese literature of the Confucian school of the *Sung* dynasty; a dynasty which had fallen before the Mongol Kublai, in the Thirteenth Century. The great Ieyasu, the founder of the Tokugawa dynasty, had been a munificent patron of literature. He did much to save valuable ancient books from destruction during the

wars he waged. When the power of Ieyasu was fully established, many of the subdued daimyōs became patrons of literature. "Clan" schools were established in many places. Learning was rapidly rehabilitated outside the priest classes. The successors of Ieyasu in the Shōgunate, followed the example set by their leader. A sort of university at Yedo (now Tōkyō) received graduates from the clan schools. Private schools also were organized for the education of the children of the artisan and peasant classes. History, the Chinese Classics, poetry and the art of composition, were the topics of study in the higher schools. The *Kana* and some Chinese writing, reading and primary mathematics, occupied the children of the common classes.

**XI. *The Mito School of Historians. The Genroku Novelists.***—The two events of the Seventeenth and Eighteenth Centuries, however, which most bore upon the course of affairs leading up to the present political and social condition of the Japanese people, and have mainly opened the way for the writing of such a book as this, were the achievements of the school of historians gathered under the patronage of the Prince of Mito, grandson of Ieyasu, and the complete amalgamation, at last, of Chinese words and Japanese linguistic forms into a standard literary language. The influence of the historical school of Mito, though a revival and popularization of the ancient records, of Japanese imperialism, of the Shintō religion and of the old Japanese literature, was to prepare the way for the complete breaking up of the Shōgunate in the present century. The further effect of the work of the writers coming forward in the literary revival,—especially the novelists—



was to do away wholly with foreign forms of expression in literature, and to make a really representative, or standard, Japanese literary language. In the Fourteenth Century, Urabe Kenkō, author of *Tsure-zure-gusa*, "Weeds of Idleness," had produced for literature, in the form first spoken of, a work which yet remains a classic of almost pure old Japanese. It was a work in which Chinese words were, in fact, set into Japanese forms of speech, without violence to the Japanese modes of expression. At the close of the Eighteenth Century, the novelist Bakin, chief among many writers whose works were widely read and exercised a powerful popular influence, perfected this endeavor to make a wholly successful incorporation of Chinese words into the Japanese sentence. At about the same time the old Japanese Classics underwent a radical critical investigation and comment, under the study of such men as Kamo Mabuchi, Motoori Nobunaga, Hida Harumitsu and others. These scholars did great service in helping onward the elaboration of what has long been known as the standard Written Language of Japan.

**XII. *The Standard Written Language.***—Thus it came about, that at the opening of the Modern Era in Japan there was in existence, recognized at last, a standard Written Language. It was a language which in form was purely Japanese. The Chinese elements in it did not affect its idioms or construction. Its Chinese constituents had become, just what the Greek and Latin elements are in English, merely parts of the vocabulary. Its Chinese words were presented, it is true, in their Chinese forms, that is, as ideographs, but they were regarded only as imported words; they took position and



underwent inflection by the use of Japanese particles, like any Japanese words. They contributed only their meanings to the Japanese sentence. There was still, at the opening of the present era, some literature for the Japanese people written in the Chinese language. Official documents, especially, were modelled after Chinese documents and were largely charged with Chinese idioms. But, this notwithstanding, Japanese literature at the opening of the present era, was almost as a whole embodied in a language distinguished by the dominance in it of Japanese forms over all the materials of which the sentences were composed.

**XIII. *Language during the Meiji Age. The Written Language.***—But during the past thirty and more years, the whole language of the country has been undergoing notable changes.

The Written Language, whose career we have just glanced at, has, so far, not been much changed except by enlargement of vocabulary. Many new Chinese terms have been added to it to meet some needs arising from the incoming civilization of the West; many European words also have been incorporated into the written speech. The Chinese words have been appropriated in their Chinese forms; the European words have been put into writing, as far as their sounds can be reproduced, by means of the syllabaries, the *Katakana* syllabics being as a rule used for this purpose. A farther important recent change in the Written Language has been a steady increase of the use of the *Kana* syllabics, placed alongside the Chinese ideographs, to give to the less educated readers either the proper pronunciation or the Japanese meanings of the ideographs.

**XIV. *Influences operating to dignify Colloquial Japanese.***—But the linguistic change of greatest moment in the new era of Japan is, as noted before, not so much one that is taking place in the Written Language, so named, as one operating on the language of common speech. The Written Language and the Colloquial, as we know, were separated centuries ago. The latter was excluded from service in honored literature, and gradually lost its earlier grace and excellence. The former became more and more the luxury of the Court writers and of the learned classes. It gradually became refined almost wholly beyond the use or comprehension of any but a very small number of the people. The present era however is, above all else, the era of the whole people. It is a portion of the growing democracy of the new age which is advancing around the world. Feudal aristocracy is gone now in Japan, as in the West. A new era with new needs has come to the East as well as to Europe and America. The people have become the heirs of all that once was the privilege of only king and noble. Law making and its administration, science, art, commerce, general industry and the like, have been taken in charge by the people. Education and literature are conducted for every one now, not for the privileged few. These being the facts characteristic of the new age, a necessity has for years been increasingly felt in Japan for the simplification and the popularization of language embodied in written form. The Japanese language written in its present form is an aristocratic appurtenance. Existing side by side with the language spoken by a people but lately released from serfdom, and now inspired by the

free individualism of the present age, it is glaringly out of place, unless it may be so modified as to be adapted to the wants of the new times.

**XV. Probable Merging of the Written Language into the Colloquial.**—It is the judgment of the writer that this necessary modification has already been begun, and is to be carried far forward in a future not very distant. The Japanese Colloquial has already made its rising power felt in literary expression. For more than the decade past, all newspapers, whose object has been to gain circulation among the former lower millions of the empire, have been compelled to put their reading matter, in large measure, into Colloquial phrasing; to print the Colloquial extensively in the *Kana*; and to interpret their appropriated Chinese ideographs by means of *Kana* as side syllabics. With the use of moveable type and printing presses, many books in fiction, science, biography, travel, etc., have, for some time now, been printed in the Spoken Language. Moreover, the numerous varieties of the *Hiragana* syllabics,—once over four hundred,—have been reduced as metal type to comparatively few standard characters. In the common schools of the country, now more than twenty five thousand in number, attended by more than three million children, also in the thousands of private schools as well as in the Middle and Higher Middle institutions, the students are studying numerous branches of modern science. These students are yearly becoming too much busied with their studies to pay proper attention to the forms and ideographs of the standard Written Language. Besides, they receive whatever instruction they get in the cultivated, expanding Colloquial.

The commercial and industrial growth of the nation has associated with it many societies, in all which business discussions are carried on in the Colloquial. In many of these societies, reports of business and other papers are rendered in the language of common speech. The lecture platform is the place whence, daily, thousands of address to the people, in a refined Colloquial, are made. The number of the lecturers who change their addresses from the original colloquial into the written style before publication, is steadily decreasing. And of the highest importance is the fact, that the speeches and debates taking place in the Houses of Parliament, also reports of the proceedings of the courts of the country, now appear in print and are put upon record, practically as they were spoken. The Government's official notices, although still put forth in the Written Language, have in the country districts *Kana* translations laid along their margins. In yet other ways the fact is made clear, that the contemned and neglected Colloquial has, by the necessities of the times, become a decided force in Japanese literature.

No insurmountable obstacle to a yet farther advance of the Colloquial to the dignity of being the language of Japan, seems to be in the way. Rather is it likely that democratic Japan will, as time goes by, put aside most that is distinctive of its medieval Written Language, along with other of its aristocratic, feudal legacies, and elaborate, for both literature and for oral intercourse, one language,—the Tōkyō Colloquial, refined, adorned and dignified with much that is worth saving from the discarded Written Speech of the past, and enriched with new verbal creations and appropriations from other



languages fit to express the growing needs of the new life of the people.

**XVI. *The Kana as Basis for the Future Medium of Literary Expression.***—Further, a simplification of the writing of the language seems to be a necessary consequence of the development of the Modern Era. The great majority of the people, even now, have not time for a mastery of the large number of Chinese ideographs that have been incorporated into the Written Language along with the adopted Chinese words. Much less, will the great majority of the people have leisure sufficient for this work in the near future. Many Chinese ideographs will, of course, for a long time remain in all writing and print, but the present prospect is, that for the Japanese people, as such, the *Kana* will more and more become the main body of their language as written. Compared with a generation ago, the books, magazines, newspapers, pamphlets, etc., to-day printed wholly in the *Kana*, or in *Kana* mixed with Chinese ideographs having *Kana* side translations and transliterations, are enormously great in number and excellent in literary worth. Many educationists are beginning to recognize the fact that school pupils can not become proficient writers of a really serviceable list of Chinese ideographs and at the same time master the curriculum of studies necessary for them to gain more than an elementary acquaintance with the modern sciences and industries. One or the other effort must at length give way. It is hardly probable that the learning of ideographs will push aside the modern educational curriculum. Especially is this not probable, since a simple syllabary is at hand which



can easily be so modified as to express all that is necessary or desirable in the literature of modern science, art, industry, politics religion, and philosophy.

To some persons, this opinion may seem far from predicting the course events will take, but those who are familiar with the facts, know that the domain of the *Kana* is daily widening, and that no insuperable difficulty lies in the way to making the *Kana* the instrument for embodying in writing the whole intellectual life of the people. Conservative impulse; fancy for a greater show of learning; the love of artistic grace which has long made the writing of Chinese ideographs one of the fine arts in Japan; and the ability to write the ideographs which scholars of mature years now possess,—chiefly these are especially strong reasons for resistance to the prospective acceptance of the *Kana* as the instrument for writing Japanese. But even these reasons will scarcely be able to withstand long the necessities accompanying the maturing of modern civilization in the country. Economy of time for the student, and for the man of business; economy of capital and labor in the printing office which now must carry thousands of fonts of type for unnecessary Chinese ideographs; the demands of the lower classes for information and literary diversion which they can not gain from books offered to them made up of ideographs they can not understand; these, and other reasons, will in all probability secure as time goes on, a recognition of the excellence of the *Kana*,—will go a long way towards making the *Kana* at last the one vehicle for Japan's written and printed thought.

**XVII. *The Service this Manual may render to a Student of the Japanese Language.***—

This manual having been prepared as an exposition of the polite Tokyo dialect, by means of the two Japanese syllabaries, the *Katakana* and the *Hiragana*, may therefore be properly named “An Introductory Course in Japanese.”

But, however much the writer may be at fault in his speculations upon the future of the *Kana* and the Colloquial, just given, at least this is true of the book,—the student who faithfully studies and masters what is here offered him, may feel confident that he can travel throughout Japan and make himself understood wherever he may go ; and that he can express his thoughts in writing so that his words can be read by every ordinarily educated man, woman, and child with whom he may communicate. Moreover, he will have opened up to him a growing realm of literature, consisting of newspapers, magazines and books ; a domain not dominant yet, to be sure, but large enough to occupy his researches for a long time, and valuable enough to inform him of the regular current of events in the country, and to acquaint him with the people’s simpler poetry, fiction, history, biography, and even with some of the deeper thought of the Japanese in matters of science, ethics and religion.

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**XVIII. *Special Suggestions for using this Manual.***

*Let the student remember that this book offers “A Progressive Course” of study. It is not to be passed over by “leaps and bounds,” but by slowly taken steps. Each step should be*

made carefully. Nothing connected with it should be ignored or neglected, if one would reach the desired goal.

1. Read the "Exercises" set forth,—over and over again and aloud,—according to the rules of pronunciation given with them.

2. Write the syllabics in each "Exercise" until they become perfectly familiar to the eye, and are reproduced in imagination when pronounced.

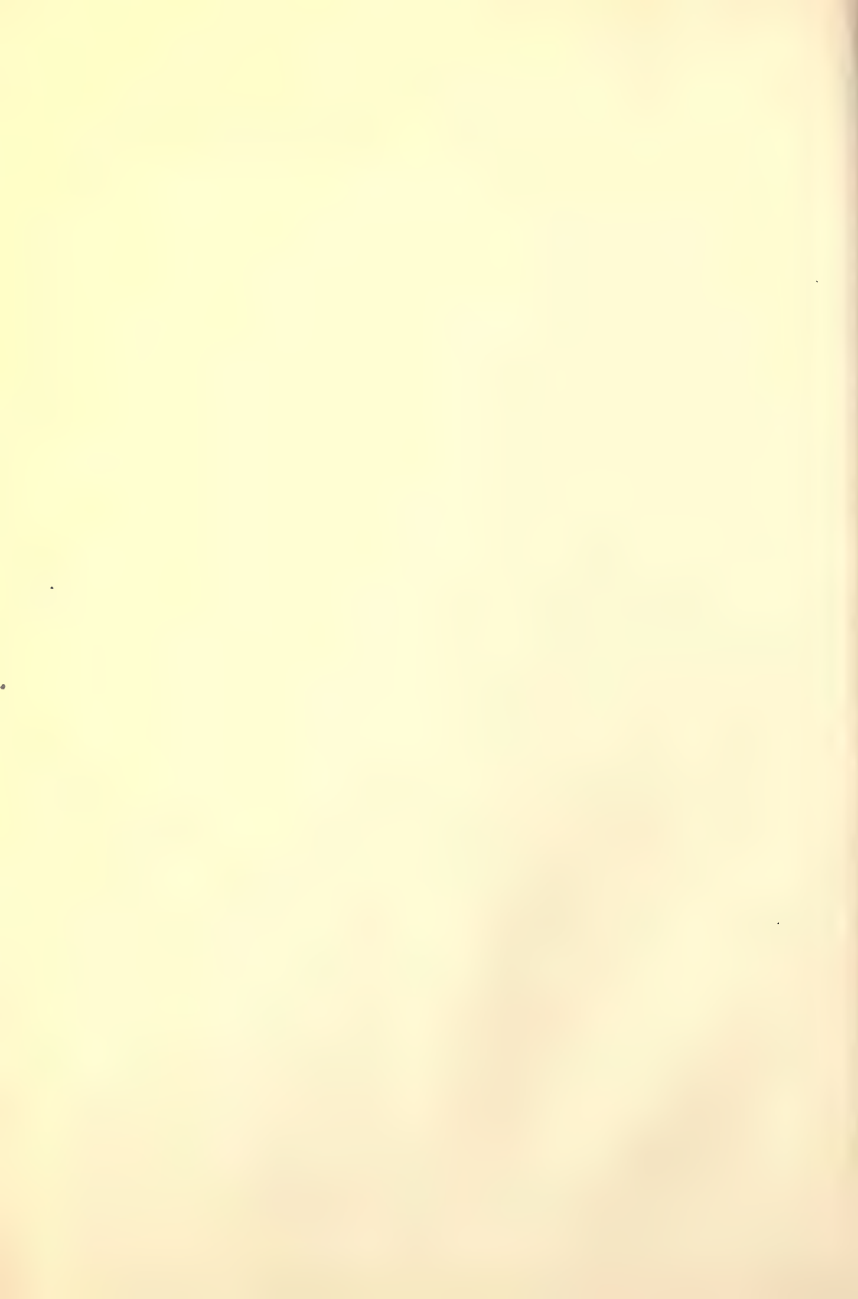
3. Do not be impatient at not receiving English equivalents for Japanese words, at the outset. Accept the "Exercises" as though they were so many vocalizations for elocution, or five finger movements in piano study.

4. In the Second Section do not study only the Romaji renderings of the Hiragana syllables. The Romaji is given there only for the purpose of enabling the student to master the Hiragana. In the Third and most important Section of the Manual, no Romaji appears in the "Conversations." Mastery of the Kana in both forms is a prerequisite for successful use of the Third Section.

5. Read all the "Exercises" after the manner of the Japanese. That is, read commencing at the right hand side of the page, following the columns downwards and continuing, column by column, towards the left.

6. "Examples," "Illustrations," and "Illustrative Words" and "Phrases," of the Japanese syllabics and words,—all Japanese writing incorporated into the English text of the book, is to be read after the manner of the reading of English, that is, from left to right, across the page.

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SECTION FIRST.  
THE SYLLABARY:  
WRITING AND PRONUNCIATION.



*It was unfortunate for an inflected tongue like the Japanese to be obliged to resort to China for an alphabet ; and although a thoroughly practical and convenient set of characters, of syllabic value, easy to write and to read, was at one time devised, being made out of parts of Chinese ideographs, it is of very restricted use ; and the mode of writing generally employed for literary texts is the greatest existing obstacle to the acquirement of the language.*

WILLIAM DWIGHT WHITNEY.

## CHAPTER I.

### THE KATAKANA.

1. The *Katakana* is the simplest and most easily remembered group of the signs by which the Japanese express the sounds of their language. Although it is not so much in popular use as the other form of the syllabary, the more elaborate and difficult *Hiragana*, it opens the way, better than the *Hiragana*, for students beginning a study of the unique orthography and pronunciation of Japanese speech. Japanese words, as written and as pronounced, like English written and spoken words, are in large measure—though not in so large a measure as in English,—divergent. Once, in Japan as in England, writing was practically a real representation of speech. That relationship, however, disappeared in both countries with the movement of each growing colloquial away from the conservative writing. He, therefore, who would study Japanese that he may know it, as the Japanese people know their language, should do just what a successful student of English must do,—see and speak words as they are written and spoken at home. The *Kana* syllabary is the instrument used for showing how Japanese is written, and how, through laws of syllabic combinations, it is sounded. Children in Japan are taught first the *Katakana*. Students from the West can not do better than take the same comparatively easy path into the Japanese language. Having learned, by means of the *Katakana*, the peculiarities of the word formations and of the mutual relations of the sounds of the language, the student will find his way onwards, with the *Hiragana* as chief means of help, made comparatively smooth and successful.

	A	I	U	E	O	
	ア <sub>a</sub>	イ <sub>i</sub>	ウ <sub>u</sub>	エ <sub>e</sub>	オ <sub>o</sub>	
K	カ <sub>ka</sub>	キ <sub>ki</sub>	ク <sub>ku</sub>	ケ <sub>ke</sub>	コ <sub>ko</sub>	
G	ガ <sub>ga</sub>	ギ <sub>gi</sub>	グ <sub>gu</sub>	ゲ <sub>ge</sub>	ゴ <sub>go</sub>	
S	サ <sub>sa</sub>	シ <sub>shi</sub>	ス <sub>su</sub>	セ <sub>se</sub>	ソ <sub>so</sub>	
Z	ザ <sub>za</sub>	ジ <sub>ji</sub>	ズ <sub>zu</sub>	ゼ <sub>ze</sub>	ゾ <sub>zo</sub>	
T	タ <sub>ta</sub>	チ <sub>chi</sub>	ツ <sub>tsu</sub>	テ <sub>te</sub>	ト <sub>to</sub>	
D	ダ <sub>da</sub>	ヂ <sub>dji</sub>	ヅ <sub>dzu</sub>	デ <sub>de</sub>	ド <sub>do</sub>	
N	ナ <sub>na</sub>	ニ <sub>ni</sub>	ヌ <sub>nu</sub>	ネ <sub>ne</sub>	ノ <sub>no</sub>	ン <sub>n</sub>
H	ハ <sub>ha</sub>	ヒ <sub>hi</sub>	フ <sub>fu</sub>	ヘ <sub>he</sub>	ホ <sub>ho</sub>	
B	バ <sub>ba</sub>	ビ <sub>bi</sub>	ブ <sub>bu</sub>	ベ <sub>be</sub>	ボ <sub>bo</sub>	
P	パ <sub>pa</sub>	ピ <sub>pi</sub>	プ <sub>pu</sub>	ペ <sub>pe</sub>	ポ <sub>po</sub>	
M	マ <sub>ma</sub>	ミ <sub>mi</sub>	ム <sub>mu</sub>	メ <sub>me</sub>	モ <sub>mo</sub>	
Y	ヤ <sub>ya</sub>	イ <sub>(y)i</sub>	ユ <sub>yu</sub>	エ <sub>(y)e</sub>	ヨ <sub>yo</sub>	
R	ラ <sub>ra</sub>	リ <sub>ri</sub>	ル <sub>ru</sub>	レ <sub>re</sub>	ロ <sub>ro</sub>	
W	ワ <sub>wa</sub>	ヰ <sub>(w)i</sub>	ウ <sub>(w)u</sub>	ヱ <sub>(w)e</sub>	ヲ <sub>wo</sub>	

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## CHAPTER II.

### THE SEPARATE SYLLABLES.

At the outset the student should familiarize himself with the syllabary characters separately, that is, as distinct wholes in form and in sound.

In accordance with the sounds they represent, the syllabics may be classified as, I. VOWEL SYLLABLES, and as, II. CONSONANT SYLLABLES.

#### I. VOWEL SYLLABLES.

ア	イ	ウ	エ	ヲオ
A	I	U	E	O

2. These syllable are pronounced as pure vowels, having much the qualities of the vowels *a, i, u, e, o*, of the European "Continental" alphabets. In the English alphabet, approximate equivalents for their sounds may be rendered by the vowels *a, i, u, e, o*, as pronounced in the following words:—

<i>a</i> in <i>part</i> ,	which is very like the ordinary sound of	ア
<i>i</i> „ <i>pique</i> ,	„ „ „ „ „ „ „ „	イ
<i>u</i> „ <i>pull</i> ,	„ „ „ „ „ „ „ „	ウ
<i>e</i> „ <i>prey</i> ,	„ „ „ „ „ „ „ „	エ
<i>o</i> „ <i>port</i> ,	„ „ „ „ „ „ „ „	オ

In the Japanese syllabary these five characters,—the vowel syllables,—do not represent vowels in the

same sense as the letters *a, e, i, o, u*, of the English and the "Continental" alphabets represent vowels. The vowel letters of the European alphabets are, as a rule, mere signs of vowel sounds, and, as such, take part in the formation of every syllable and word. In the Japanese syllabary, however, these vowel characters are all independent words, whose sounds happen to be the sounds of pure vowels. They are not necessary either to the writing, or to the pronunciation, of any of the other characters of the syllabary. Their existence in any word is a matter of contingency. In fact,—*each character of the Japanese syllabary is an independent whole*. The consonant syllables, of course, contain vowel elements, but these elements are integral parts of the syllables. They are in no way derived from the five above named characters, whose sounds are those of pure vowels.

#### EXERCISE FIRST.

エ ウ オ エ ア イ オ ウ イ ア  
 オ オ エ イ ウ オ ウ エ ア エ  
 ウ ア イ ウ エ ア エ イ オ イ  
 ア イ ウ ア オ エ イ ア ウ オ  
 イ エ ア オ イ ウ ア オ エ ウ

#### II. CONSONANT SYLLABLES.

The combination of consonantal and vowel elements for the purpose of linguistic expression, tends to modify, more or less, both these vocal elements. In the Japanese language this tendency becomes noticeable for consonantal elements, in the formation of several of the consonant syllables. The changes which the vowel elements undergo, become audible chiefly as the effect of the interaction of the sounds of associated syllables. In



the present chapter, which is given to the study of the separate syllables, some of the changes affecting consonantal elements are noticed.

The vowel elements of the syllables here illustrated, should be read for the present, as given above, that is, with the sounds of *a, i, u, e, o*, in the words *part, pique, pull, prey* and *port*.

# 1. K SERIES.

カ キ ク ケ コ

KA

KI

KU

KE

KO

3. These syllables are pronounced by combining the consonantal element of the English letter *k* with the pure vowel sounds as just illustrated.

## EXERCISE SECOND.

2.

1.

オ	エ	ウ	イ	ア
カ	カ	カ	カ	カ
オ	エ	ウ	イ	ア
キ	キ	キ	キ	キ
オ	エ	ウ	イ	ア
ク	ク	ク	ク	ク
オ	エ	ウ	イ	ア
ケ	ケ	ケ	ケ	ケ
オ	エ	ウ	イ	ア
コ	コ	コ	コ	コ

コ	ケ	ク	キ	カ
カ	カ	カ	カ	カ
コ	ケ	ク	キ	カ
キ	キ	キ	キ	キ
コ	ケ	ク	キ	カ
ク	ク	ク	ク	ク
コ	ケ	ク	キ	カ
ケ	ケ	ケ	ケ	ケ
コ	ケ	ク	キ	カ
コ	コ	コ	コ	コ

## 2. G SERIES.

ガ	ギ	グ	ゲ	ゴ
GA	GI	GU	GE	GO

4. The sound heard in the English *g* hard, spoken in such words as *garb*, *gig*, *good*, *gate* and *go*, is rendered in Japanese by the K series of syllables, written with the addition to the right of the syllables of the mark (ゝ) called the *nigori*, or sign of impurity in sound.

Examples :—

カ	ガ	is read	ka	ga	カ	ゴ	is read	ka	go
ケ	ゴ	„ „	ke	go	ケ	ギ	„ „	ke	gi
ク	ギ	„ „	ku	gi	ク	ゲ	„ „	ku	ge
ガ	ク	„ „	ga	ku	ゴ	ク	„ „	go	ku
ガ	ケ	„ „	ga	ke	ギ	ギ	„ „	gi	gi
ゲ	ゲ	„ „	ge	ge	グ	ゴ	„ „	gu	go.

5. This rule is without exception when these syllables *begin* words. Also, in some parts of Japan, these syllables represent the hard *g* sound wherever placed.

It should be noticed here, however, that in Central Japan, especially in Tokyo, when these syllables *do not stand at the beginnings* of words, their consonantal element becomes like *ng* in the word *singer*.

a. Thus カゴ is read in Tokyo not *ka-go* but *kang-o* :—observe, the reading is not *kan-go* but *kang-o*, or *ka-ngo*.

*Examples :—*

クキ is read *kung-i*, or *ku-ngi*.

カガ „ „ *kang-a*, „ *ka-nga*.

ケキ „ „ *keng-i*, „ *ke-ngi*.

ギギ „ „ *ging-i*, „ *gi-ngi*.

グゴ „ „ *gung-o*, „ *gu-ngo*.

ゴゲ „ „ *gong-e*, „ *go-nge*.

b. The syllable *ga*, when used as a particle, is usually pronounced as though it were written *nga*.

*Examples :—*

ガク	ガ	カケタ	カ	is read
<i>ga-ku</i>	<i>nga</i>	<i>ka-ke-ta</i>	<i>ka</i> .	

ケイキ	ガ	ゴク	キイ	„ „
<i>ke-i-ki</i>	<i>nga</i>	<i>go-ku</i>	<i>ki-i</i>	

クギ	ノ	キキ	ガ	イカガシイ	„ „
<i>ku-ngi</i>	<i>no</i>	<i>kiki</i>	<i>nga</i>	<i>i-ka-nga-shi-i</i> .	

### 3. S SERIES.

サ	シ	ス	セ	ソ
SA	SHI	SU	SE	SO

6. These syllables, with one exception, are pronounced by combining the consonantal element of the English letter *s* sharp with the pure vowel sounds.

The Japanese of Central Japan are unable to combine the consonantal element of *s* with the vowel sound *i*. They can more easily, in this relation, sound the *shi* of such a word as *shield*. They therefore read シ *shi*, not *si*.

For example:—

ア シ *a shi*, イ シ *i shi*, ウ シ *u shi*, エ シ *e shi*, and オ シ *o shi*.

### EXERCISE THIRD.

2.

シ ソ ス セ サ  
ガ ガ ア キ カ  
ク イ シ ソ サ

シ ソ ス セ サ  
ゲ ク グ イ カ  
キ イ キ ゴ セ

シ ソ ス セ サ  
ゴ ゲ コ ガ ク  
ク キ シ イ イ

1.

ソ セ ス シ サ  
ガ キ サ ゲ カ

ソ セ ス シ サ  
シ コ シ カ ケ

ソ ア ア ウ ク  
コ セ ス シ サ

ソ エ イ イ ア  
ゲ セ ス シ サ

ソ ゴ ス シ サ  
グ セ ソ コ キ

4. Z SERIES.

ザ      ジ      ズ      ゼ      ゾ

ZA      JI (DJI)      ZU (DZU)      ZE      ZO

7. The S series of consonant syllables, by the addition of the *nigori* (ゝ), is changed into a series representing Z sounds. Most of these syllables are pronounced by combining the consonantal element of the soft *s* in such words as *rose*, or that of the *z* in *maze*, with the vowels.

8. The syllable ズ, however represents practically the sound *dji*, and the syllable ズ has much of the sound *dzu*. These are the changes that the consonantal element of soft *s* receives in Japanese speech before the *i* and *u* vowel sounds.

For example :—

カザ is read *ka za*, but

カジ becomes *ka ji* (*dji*), and

カズ „ *ka zu* (*dzu*).

a. The negative ending ズ, of a verbal form, is pronounced distinctly *dzu* not *zu*.

Examples :—

カカズ is read *ka ka dzu*.

カクサズ „ „ *ka ku sa dzu*.



## EXERCISE FOURTH.

2.					1.				
ゾ	ソ	ス	キ	サ	ゾ	ゼ	ズ	ジ	サ
ク	ク	ズ	シ	ガ	ク	イ	キ	ギ	ザ
ゴ	シ	キ	ク	ス	コ	カ	ズ	ジ	サ
					ゾ	ゼ	サ	ゴ	ジ
サ	ソ	ス	コ	ア	カ	セ	キ	ジ	ザ
ク	コ	ク	ゴ	カ	ゾ	キ	ズ	カ	カ
イ	イ	セ	シ	シ					
					エ	ケ	ク	ジ	サ
					ゾ	セ	ズ	キ	グ
セ	ク	コ	ジ	ザ	ゾ	サ	ウ	ジ	ザ
キ	サ	ク	ケ	グ	コ	セ	ズ	ク	キ
ソ	シ	ジ	イ	サ					

## 5. T SERIES.

タ	チ	ツ	テ	ト
TA	CHI	TSU	TE	TO

9. Most of these syllables are pronounced by combining the consonantal element of the English letter *t* with the pure vowel sounds.

The combined sounds *ti* and *tu*, however, do not exist in the Japanese language. The nearest approaches to them are made in the syllables チ, *chi* (*tchi*) and ツ, *tsu*. These syllables have therefore found place in the T series.

EXERCISE FIFTH.

1.

ト タ チ ゴ ア  
ザ テ シ サ カ  
イ コ ク ツ ツ

ト カ ツ サ サ  
ヅ ス シ ガ タ  
キ タ カ テ テ

ツ ク ウ ト ク  
ギ サ ス ケ セ  
キ ス イ イ テ

2.

ト テ ツ チ タ  
イ タ チ タ タ

ト テ カ チ タ  
ク キ ツ チ チ

ト テ ツ チ タ  
ス コ キ カ ツ

ト テ ツ チ タ  
コ ス イ ソ テ

ト テ ツ イ タ  
カ サ タ チ ト

6. D SERIES.

ダ チ ツ テ ド  
DA DJI (JI) DZU (ZU) DE DO

10. Most of these syllables are pronounced by a combination of the consonantal element of the English letter *d* with the pure vowels. For *di* and *du* the Japanese organs of speech enunciate *dji* and *dzu*.

## EXERCISE SIXTH.

1.

セ ク キ タ ト  
グ ダ ド ダ ド  
ツ ケ ク シ キ

ク ジ ト テ ト  
ジ ダ ギ ダ ガ  
ク イ シ イ キ

ク キ ド カ ツ  
ド ダ カ ド ダ  
イ テ タ タ シ

2.

ド デ ヅ チ ダ  
ク ゲ タ ク ダ

ド デ ク チ ダ  
キ イ ツ キ イ

ド デ カ チ ダ  
セ カ ツ セ イ  
イ タ キ イ ガ

ド デ ケ チ ダ  
ダ キ ツ カ イ  
イ シ キ タ ギ

## 7. N SERIES.

ナ ニ ヌ 子 ノ ン

NA

NI

NU

NE

NO

N

11. These syllables are pronounced by combining the consonantal element of the English letter *n* with the pure vowels.

In this series the character ヌ, used as a final *n* sound for syllables and words, properly has place, although its quality is often more like that of the *ng* sound of the word *song*, than that of the pure *n* in *man*.

12. This *ㄣ* syllabic has another peculiarity, to which attention may be called here, namely, that of being pronounced *m* before the labials, or syllables of the B, M and P series.

For example:—

カンムリ is read *kam mu ri*, not *kan mu ri*, チンブツ is read *nem bu tsu*, not *nen bu tsu*; and エンピツ is read *em pi tsu*, not *en pi tsu*.

EXERCISE SEVENTH.

2.

ツ 子 又 ニ ナ  
ナ ツ キ ジ ガ

ト ニ キ 又 ナ  
ノ チ ノ ク ク

チ ス エ ノ ニ  
ン ナ ダ ト シ

ス シ テ ア ニ  
ノ ノ ツ ナ ク  
コ ギ ド タ キ

1.

ズ ノ 子 又 ニ ナ  
ン ニ ナ 又 ナ ニ

セ ノ 子 又 ニ ナ  
ン ナ ニ ニ ニ 又

ケ ナ 子 又 ニ ナ  
シ 子 又 子 又 子

ク ノ 子 又 ニ ナ  
シ ノ 子 ナ 子 ノ

タ ノ 子 又 ニ ナ  
ン 又 ノ ノ ノ ナ

## 8. H or SPIRANT SERIES.

ハ      ヒ      フ      ヘ      ホ

HA

HI

FU (FWU)

HE

HO

13. These syllables, with the exception of フ, are pronounced—approximately only—by combining the consonantal element of the English letter *h* with the pure vowels. *These syllabics, however, are spirant rather than aspirate in quality.*

The character フ is pronounced by means of an impure, or labial, English *f* sound, in combination with the vowel *u*. The enunciation, gently breathed, of such a word as *fu*, would most nearly express フ, in English speech.

## EXERCISE EIGHTH.

2.

フ	ハ	ヘ	ホ	ハ
ヌ	タ	ン	ガ	ナ
ケ	ゴ	コ	イ	シ
ヘ	ナ	ヒ	ヒ	ホ
ダ	ホ	ノ	ソ	グ
テ	ス	コ	ク	ス
カ	ヘ	ハ	ヒ	ヒ
ク	イ	ダ	ド	ガ
ス	ジ	ギ	コ	シ

1.

ホ	ヘ	フ	ヒ	ハ
子	イ	デ	キ	ハ
ホ	ヘ	フ	ビ	ハ
ス	ス	チ	ガ	イ
ホ	ヘ	フ	ヒ	ハ
テ	タ	ナ	ト	ダ
ホ	ヘ	フ	ヒ	ハ
ド	ソ	シ	サ	チ
ホ	ヘ	フ	ヒ	ハ
イ	ド	ジ	ク	フ



9. B SERIES.

バ ビ ブ ベ ボ

BA

BI

BU

BE

BO

14. The H series, modified by the *nigori* (ゝ), stands for the combination of the consonantal element of the English letter *b* with the pure vowels.

EXERCISE NINTH.

2.

1.

ニ ソ タ シ キ  
ブ バ バ ビ ブ  
子 イ 子 ト イ

ボ ベ ブ ビ バ  
ギ イ ビ ク バ  
ホ ベ ブ ビ バ  
キ ベ ブ ン チ

ナ ソ タ シ キ  
ン ビ バ ボ ボ  
ブ ク コ ツ 子

ボ ベ ブ ビ バ  
ク キ ツ ソ グ

ニ ソ タ シ キ  
バ ブ ブ ブ ブ  
ン ツ ン イ ツ

キ ベ ブ ビ バ  
ボ ン ジ タ カ  
ボ ベ ブ ビ バ  
ン ツ コ ジ ケ

10. P SERIES.

パ ピ プ ペ ポ

PA

PI

PU

PE

PO

15. A small circle (o) called the *han nigori*, placed at the right of the H series of syllables, represents, in Japanese

speech, a combination of the consonantal element of the English letter *p* with the pure vowels.

## EXERCISE TENTH.

2.					1.				
ニ	ゴ	カ	ア	ノ	ホ°	ホ°	フ°	ビ°	パ°
ン	ト	ヘ	ツ	ゾ	ク	ン	ン	ン	ン
ヂ	シ	ス	サ	ク	ホ°	ホ°	フ°	ビ°	ガ°
ン					ク	ン	ン	ン	子
ヌ	キ	オ	フ	ウ	リ	シ	パ°	ペ°	ホ°
ス	イ	ヂ	イ	ツ	ツ	ツ	シ	ン	カ°
ビ	テ	ズ	テ	シ	パ°	ホ°	ヤ	キ	ン
ト					ホ°	パ°	ホ°	ビ°	パ°
シ	ガ	ア	コ	ナ	カ	タ	ツ	カ	チ
ン	ン	カ	ト	ス	ホ°	パ°	ホ°	ビ°	パ°
ビ°	ギ	ク	バ	ビ	カ	タ	ツ	カ	チ

## 11. M SERIES.

マ	ミ	ム	メ	モ
MA	MI	MU	ME	MO

16. The consonantal element of the English letter *m* combined with the pure vowels sounds best represents these syllables.

EXERCISE ELEVENTH.

2.					1.				
ハ	カ	サ	マ	子	モ	メ	ム	ミ	マ
ン	ミ	ノ	ケ	マ	ム	ゲ	ガ	ミ	マ
ム	ン	ミ	テ	キ	モ	メ	ム	ミ	マ
ア	カ	サ	ニ	子	ミ	イ	ダ	メ	ミ
タ	ノ	ム	モ	ミ	モ	メ	ム	ミ	マ
マ	イ	シ	ツ	ズ	ジ	ク	ゴ	コ	メ
タ	タ	ス	モ	メ	モ	メ	ム	ミ	マ
カ	ツ	ミ	エ	イ	ノ	ゾ	チ	キ	ク
サ	子	カ	ク	ケ	モ	メ	ム	ミ	マ
ズ	テ	キ	ヒ	ン	ト	シ	子	ヌ	ゴ

12. Y SERIES.

ヤ

YA

ユ

YU

ヨ

YO

17. These syllables are pronounced by combining the consonantal element of the English letter *y* with the pure vowels.

18. NOTE. It will be observed that a syllable for *yi* or *ye* does not appear. No special characters having these sounds exist in the Japanese language. The character *イ* *i* is often spoken as though it were *yi*, so also is the

character 井 (*i*) which is given in the W series. The character エ (*e*), given in the W series is also often spoken *ye*. It is almost a matter of indifference whether エ is pronounced *ye* or *e*.

## EXERCISE TWELFTH.

2.					1.				
タ	子	ミ	マ	ヨ	ハ	フ	マ	ヨ	ヤ
ヤ	ヤ	ザ	ユ	ウ	ヤ	エ	ヤ	ド	バ
シ	ス	メ	ゲ	チ	ツ	ヘ	マ	ヤ	ヤ
					ユ	ヤ	ユ	ヨ	ニ
ヤ	ニ	マ	メ	ユ	ツ	ヒ	ミ	ヨ	ヤ
イ	ヤ	ヤ	ヤ	バ	ヤ	ヤ	ヤ	ビ	ス
バ	キ	ク	ス	ナ					
					ヨ	ユ	モ	ヨ	ヤ
					メ	ズ	ズ	リ	キ
ツ	ヤ	ユ	ミ	ユ	ヤ	ユ	フ	ヨ	ヤ
ヨ	イ	ダ	ヨ	ダ	子	メ	ヨ	カ	マ
ミ	バ	ン	シ	キ					

## 13. R SERIES.

ラ	リ	ル	レ	ロ
RA	RI	RU	RE	RO

19. These syllables can not be represented by means of English vocables, just as they are pronounced in Japanese speech. But, the consonantal element of the English letter

*r* combined with the pure vowel sounds most nearly reproduces this series. Especially is it to be noticed, that the character, *リ* *ri* is often spoken more as if it were a softly enunciated *dri* than a distinct *ri*. Moreover, no one of the *R* syllabics ever receives the sound of the European rolling *r*.

The characters *ル* *ru* and *ロ* *ro*, like *リ* *ri*, often seem to involve the consonantal element of *d* in pronunciation.

EXERCISE THIRTEENTH.

2.

ト チ カ ュ ヤ  
ン ヨ シ ル ラ  
デ ギ ラ イ イ

モ ヒ オ ュ ソ  
ト カ ツ ル シ  
ム リ ル リ リ

ア ル ソ ナ ホ  
ヤ 井 ヨ カ マ  
ウ ラ グ レ レ  
シ ン

1.

ロ レ ル リ ラ  
バ イ リ ヒ チ

ロ レ ル リ ラ  
ビ キ フ ジ イ

ロ レ ル ハ ラ  
ヒ ン ス リ ク

ロ レ ル リ ラ  
シ ツ ル キ シ

ロ ヤ ア リ ラ  
ク ル ル ン ン

SPECIAL NOTE:—

THE CONSONANTAL ELEMENT OF *L*.

20. In the Japanese language there is no equivalent for the English consonant *l*. Recently, that is, since the Japanese people have come into intimate relations with



Occidental languages and literature, the need of some equivalent for the Western *l* has been felt by some native linguists, especially that they may better represent foreign words in Japanese newspapers and books. It has therefore been proposed by some scholars to introduce into the syllabary an L series, by a *han-nigori* marking of the R syllabics, as,—

ラ°

LA

リ°

LI

ル°

LU

レ°

LE

ロ°

LO

Attention is called here to this proposition, that students of the language may understand the meaning of the R syllabics *nigori*ed, should they happen to come across them in their readings.

#### 14. W SERIES.

ワ

WA

井

(W)I

ウ

(W)U

エ

(W)E

ヲ

WO

21. These syllables are most nearly pronounced by a combination of the consonantal element of the English letter *w* and the pure vowels.

22. The W syllables undergo important changes in combination with other syllables:—

a. At the beginning of a word ㇰ *wo*, invariably drops its *w* sound.

b. The pronunciation of ㇱ (*w*)*i*, varies as *i*, *wi*, and *yi*, according to association.

c. The pronunciation of ㇲ (*w*)*e*, is almost indifferently *e*, *we*, or *ye*.

d. As a particle ㇴ *wo* retains its *w* sound.

e. The syllable ㇵ *u*, sometimes pronounced *wu*, has been adapted by many Japanese, by the use of the *nigori* (ゝゝ) ㇶ, to represent the sound of the English *v*.

In the following exercise read the syllables as given above. Do not forget to drop the *w* sound from *ヲ wo* when it begins a word.

EXERCISE FOURTEENTH.

2.					1.				
ミ	ワ	ヲ	ア	ヲ	ク	井	ヲ	ア	ワ
ガ	ヅ	リ	ヲ	ト	エ	ル	チ	ワ	ビ
カ	カ	ハ	ダ	メ					
ザ					エ	井	ヲ	フ	ワ
レ	ワ	ヲ	ヨ	ア	バ	ド	カ	ワ	ガ
バ	ス	カ	リ	ヲ	ウ	井	ヲ	シ	ワ
	ル	メ	メ	バ	エ	ギ	ケ	ワ	ケ
ス					エ	井	ヲ	セ	ワ
グ	ワ	オ	ヲ	ア	ン	ゴ	ル	ワ	キ
レ	タ	リ	リ	ヲ					
バ	ル	井	ク	ニ	ヤ	井	ヲ	ウ	ワ
					ク	ン	リ	ヲ	ル

## CHAPTER III.

### THE SYLLABLES AS AFFECTED BY JUXTAPOSITION.

23. When the vocal elements of the Japanese language are brought together by the pronunciation of juxtaposed syllables, many modifications of their original values become audible. Both consonantal and vowel sounds undergo changes, some of which are of radical importance to a learner of the language. These modifications are noted and illustrated at considerable length in the present chapter. Many of the "Examples," and "Illustrative Words" given, however, are but seldom,—some of them never,—met with in common speech. They are put forward here, not that place need ever be found for them in the student's vocabulary, but simply that they may furnish the student with ample exercise in learning the phonetic changes which take place through the various associations of the Japanese vocal elements. These changes should be carefully studied.

#### I. VARIATIONS OF VOWEL SOUNDS.

24. The vowel syllables, better than the consonant syllables, retain their full values under juxtaposition. These syllables seldom appear except at the beginnings of words; consequently they are not often prevented from free utterance by antecedent consonants. They receive almost invariably the sounds already given, of *a* in *part*, of *i* in *pique*, of *u* in *pull* and of *o* in *port*. Their quantity in utterance may be long or short, but their true quality does not perceptibly change.

25. This fact, however, does not hold good of the vowel elements which are incorporated in the consonant syllables. The consonant syllables occur under all kinds of relations in speech; at the beginnings, in the middles, and at the ends of words. Their vowel sounds are lengthened and shortened, rounded and flattened, long drawn and almost silenced, by the changing vocalization of their associated consonants. These changes very rarely, if ever, happen to the vowel syllables. Specifically:—

26. *a.* The *a* element of *ka* and of the rest of the consonant syllables containing *a*, is often so flattened that it sounds much like *a* in *past* or in *mash*.

27. *b.* The *i* element of *ki* and of all the other consonant syllables containing *i*, often becomes hastened and shortened into the sound of *i* in *pick*. Under some circumstances this sound is so lightly touched that it is almost inaudible.

28. *c.* The *u* element of *ku* and of all the consonant syllables containing *u*, frequently becomes so much shortened that it is much like the *u* in *put*. This sound, like that of *i*, is also often so lightly enunciated that it is practically silenced.

29. *d.* The *e* element of *ke* and of all the consonant syllables containing *e*, is often so rounded and shortened that it is much like the *e* of *pen*.

30. *e.* The *o* element of *ko* and of all the consonant syllables containing *o*, is often so slowed and lengthened that it is sounded much like the *o* in *pore*.

31. The interaction of the consonant syllables occasions, consequently, such modifications of their vowel elements in speech, that these elements are sounded, according to circumstances, much as,—

<i>a</i>	either	in	<i>part</i>	or	in	<i>past</i>
<i>i</i>	"	"	<i>pique</i>	"	"	<i>pick</i>

<i>u</i>	„	„	<i>pull</i>	„	„	<i>put</i>
<i>e</i>	„	„	<i>prey</i>	„	„	<i>pen</i>
<i>o</i>	„	„	<i>pore</i>	„	„	<i>port.</i>

32. These changes can not be well indicated by written examples. But, a good working direction for the student who may not have opportunity for intimate intercourse with the Japanese people, may be found in his remembering that, as a rule, these changes are the results of the positions naturally taken by the vocal organs in an ordinary enunciation of the various combinations which the Japanese language makes of the consonantal and pure vowel sounds.

33. *α*. The following words, however, can be regarded as illustrations of the changes just referred to :—

アマシ	contains both round and flat <i>a</i> ,	<i>amashi</i>
キリン	„ „ long and short <i>i</i> ,	<i>kirin</i>
クブン	„ „ „ „ „ <i>u</i> ,	<i>kubun</i>
ケゲン	„ „ „ „ „ <i>e</i> ,	<i>kegen</i>
ボンゴ	„ „ short and long <i>o</i> ,	<i>bongo.</i>

34. *β*. The quickening or silencing of the *i* and *u* sounds is exemplified in the pronunciation of such words as,

シタ *shi ta*, which, with one of its meanings, is generally sounded like . . . . *sh'ta*

ツキ *tsu ki*, which, with one of its meanings, is generally sounded like . . . . *ts'ki*

and マツ *ma tsu*, which, with one of its meanings, is generally sounded like . . . . *mats'.*

This peculiarity will receive further attention on another page.

## II. CHANGES IN THE VOWEL SYLLABLES.

The vowel syllables, when in juxtaposition, are generally affected as follows :—



35. *a.* The pronunciation of a doubled vowel syllable is practically that of a double long, or slow, sound of the vowel ; e.g. アア *a a = ā*, イイ *i i = ī*, ウウ *u u = ū*.

オオヂ is *ōji*, イイエ is *īye*, エエ is *ē*.

This combination, however, very rarely occurs.

36. *b.* The pronunciation of unlike vowel syllables generally exhibits their separate sounds as true diphthongs, —but with certain modifications, as here noted :—

37. *α.* ア *a* tends to change a following エ *e* into *ye*, and オ *o* into *wo*.

38. *β.* イ *i* tends to give an initial *y* sound to other vowels following.

39. *γ.* ウ *u* and オ *o* tend to give an initial *w* sound to other vowels following.

*Examples :—*

アエル	sounds	much	like	<i>ayeru</i>
アオリ	„	„	„	<i>awori</i>
イアテル	„	„	„	<i>iyateru</i>
イエツ	„	„	„	<i>iyetsu</i>
ウエル	„	„	„	<i>uweru</i>
オイル	„	„	„	<i>owiru</i>
ウイウ	„	„	„	<i>uwiyu</i> .

40. *δ.* When ア *a* and ウ *u* are written together as アウ *au*, they very seldom receive a diphthongal pronunciation. They ordinarily coalesce into a double long, or slow, ō sound. The same change takes place in the juxtaposition オウ *ou*. Their sound is also that of ō.

*Examples :—*

アウギ	.....ōgi
アウアウ	.....ō-ō

アウ ト	.....ōto
アウ ゾク コク	.....ōzokkoku (54)
オウ ブン	.....ōbun
オウ ブサ	.....ōbusa
オウ ホウ	.....ōhō (43)
オウ ケン	.....ōken
オウ メウ	.....ōmyō (44)
オウ ナ	.....ōna
オウ セツ	.....ōsetsu
オウ エン	.....ōyen

41. ε. When エ *e* and ウ *u* are written, エウ *e u*, they are pronounced almost without exception as *yō*. In Aston's "Grammar of the Written Language," this peculiarity is explained thus; "In Japanese etymology *e* is equal to *i*+*a*. *E u* therefore equals *i a u*." As we have above noted, アウ *a u* are pronounced *ō*. The elements *i a u*, therefore easily coalesce in speech into *iō* or *yō*.

*Examples:—*

エウ	.....yō
エウ チ	.....yōchi
エウ チ エン	.....yōchiyen
エウ テウ	.....yōchō (44)
エウ ドウ	.....yōdō
エウ フン	.....yōfun (47)
エウ ガク	.....yōgaku
エウ デョ	.....yōjo (50)
エウ ラク	.....yōraku
ド エウ ビ	.....doyōbi

### III. CHANGES IN JUXTAPOSED VOWEL AND CONSONANT SYLLABLES.

#### 1. *Vowel preceding Consonant Syllables.*

When the vowel and the consonant syllables are written in juxtaposition, *the vowels preceding the consonants*, several peculiarities in pronunciation are produced.

42. *a.* The consonant syllables most affected by this association are those of the H or Spirant series, ハ *ha* ヒ *hi* フ *fu* ヘ *he* ホ *ho*. When these syllables follow the vowel syllables, or, indeed, what amounts to the same thing, when they follow the vowel sounds of any syllables, they lose, with but few exceptions, whatever spirant quality they have. ハ *ha*, then, is pronounced much like *wa*. The other syllables of the series, practically as pure vowels, *i, u, e, o*, combine with the preceding vowels into true diphthongs. The few exceptions to this rule need not be noticed here.

*Examples :—*

アハ	<i>a ha</i>	is pronounced	<i>awa</i>
イハ	<i>i ha</i>	„ „	<i>iwa</i>
ウハ	<i>u ha</i>	„ „	<i>uwa</i>
アヒ	<i>a hi</i>	„ „	<i>ai</i>
イヒ	<i>i hi</i>	„ „	<i>ii</i>
オヒ	<i>o hi</i>	„ „	<i>oi</i>
アフ	<i>a fu</i>	„ „	<i>au</i> or <i>ô</i>
イフ	<i>i fu</i>	„ „	<i>iu</i>
オフ	<i>o fu</i>	„ „	<i>ou</i> or <i>ô</i>
イヘ	<i>i he</i>	„ „	<i>ie</i>

ウヘ	<i>u he</i>	„	„	<i>ue</i>
オホ	<i>o ho</i>	„	„	<i>oo</i> or <i>ô</i> .

NOTE. It will be well to remember the following general rule. When the syllables of the H series do not commence a word, drop their spirant sound, read ハ *ha* as *wa*, and leave to the remaining syllables their pure vowel qualities.

ILLUSTRATIVE WORDS:—

アハヒ	.....	<i>awahi</i>	.....	<i>awai</i> (45)
アハビ	.....		.....	<i>awabi</i>
アハセ	.....		.....	<i>awase</i>
イハバ	.....		.....	<i>iwaba</i>
イハヒ	.....	<i>iwahi</i>	.....	<i>iwai</i>
イハフ	.....	<i>iwafu</i>	.....	<i>iwau</i> (46)
イハホ	.....	<i>iwaho</i>	.....	<i>iwao</i> (45)
イハシ	.....		.....	<i>iwashi</i>
イハウ	.....	<i>iwau</i>	.....	<i>iwō</i>
ウハエ	.....		.....	<i>uwaye</i>
ウハベ	.....		.....	<i>uwabe</i>
オホワ	.....		.....	<i>ōwa</i>
オハセル	.....		.....	<i>owaseru</i>
オホウヲ	.....		.....	<i>ōuwo</i>
オホフ	.....		.....	<i>ōu</i>
イフイフ	.....		.....	<i>iuiu</i>
アヒダ	.....		.....	<i>aida</i>
アヒハン	.....		.....	<i>aihan</i>
イヒアワセル	.....		.....	<i>iiawaseru</i>

イヒガヒ	.....	ii gai
イイアフ	.....	ii au (46)
イヘデ	.....	iede
ウヘナキ	.....	uenaki &c.

## 2. Consonant preceding Vowel Syllables.

43. *a.* The peculiarities of pronunciation arising from the juxtaposition of the vowel and consonant syllables, the consonants preceding the vowels, are practically the same as those arising from the juxtaposition of the vowel syllables only, as shown above, (40).

*Examples :—*

	カウ	ka u	is pronounced	kō
	ガウ	ga u	„ „	gō
	ロウ	ro u	„ „	rō
	ホウ	ho u	„ „	hō &c.
and	ニウ	ni u	„ „	nyū
	リウ	ri u	„ „	ryū
	キウ	ki u	„ „	kyū &c.

ILLUSTRATIVE WORDS:—

カウヤク	.....	kōyaku
ハウバウ	.....	hōbō
ゴウゴウ	.....	gōgō
サウマイ	.....	sōmai
ラウボ	.....	rōbo
タウメ	.....	tōme
ヤウカ	.....	yōka



ノウカウ	.....	nōkō
マウヨウ	.....	mōyō

Among many other illustrations a few typical words are the following :—

ニウボ	.....	nyūbo.
ニウバウ	.....	nyūbō
ニウボウ	.....	nyūbō
リウトウ	.....	ryūtō
リウエイ	.....	ryūeyi
リウカウ	.....	ryūkō
リウキウ	.....	ryūkyū
キウゲン	.....	kyūgen
キウギウ	.....	kyūgyū
キウラフ	.....	kyūrō (45) &c.

44. *b.* The peculiarity noted before (41), namely, that of the pronunciation of エウ *e u* as *yō*, follows the vowel sound *e* when it appears in consonant syllables having the same associations as the vowel エ *e*, *e.g.* テウ *te u* is pronounced as though written *chō*. That is, *e u* becomes *yō* and *t* before the sound *i* or *yi*, has its equivalent, as we have seen, in *chi* (9). From these changes comes *chi yo*, and that is transformed into *chō*. Thus, also, for like associations of other syllabics in *e* and *u*.

*Examples:—*

テウ	<i>te u</i>	=	<i>chi yo</i>	=	<i>chō</i>
デウ	<i>de u</i>	=	<i>ji yo</i>	=	<i>jō</i>
セウ	<i>se u</i>	=	<i>shi yo</i>	=	<i>shō</i>
ベウ	<i>be u</i>	=	<i>bi yo</i>	=	<i>byō</i>

ケウ	<i>ke u</i>	=	<i>ki yo</i>	=	<i>kyō</i>
レウ	<i>re u</i>	=	<i>ri yo</i>	=	<i>ryō</i>
メウ	<i>me u</i>	=	<i>mi yo</i>	=	<i>myō</i>
ヘウ	<i>he u</i>	=	<i>hi yo</i>	=	<i>hyō</i>
子ウ	<i>ne u</i>	=	<i>ni yo</i>	=	<i>nyō</i>
ゲウ	<i>ge u</i>	=	<i>gi yo</i>	=	<i>gyō &amp;c.</i>

ILLUSTRATIVE WORDS:—

テウバウ	.....	<i>chōbō</i>
テウチン	.....	<i>chōchin</i>
ニフテウ	.....	<i>nyūchō</i>
デウテツ	.....	<i>jōtetsu</i>
セウバウ	.....	<i>shōbō</i>
ベウダン	.....	<i>byōdan</i>
ケウガフ	.....	<i>kyōgō (45)</i>
レウシ	.....	<i>ryōshi</i>
メウクラ	.....	<i>myōkwa (56)</i>
ヘウリウ	.....	<i>hyōryū</i>
子ウケツ	.....	<i>nyōketsu</i>
グウタイ	.....	<i>gyōtai</i>
セウジウ	.....	<i>shōjū</i>
レウリ	.....	<i>ryōri</i>
ヘウセイ	.....	<i>hyōsei</i>
ケウハフ	.....	<i>kyōhō (45)</i>
セウダイ	.....	<i>shōdai.</i>

45. *c.* As the syllables of the H series, when not placed at the beginning of words, are practically vowels, the changes occurring in their pronunciation, when follow-

ing consonant syllables, should be studied. They undergo in this relation practically the same changes as those to which they are subjected when they follow the vowel syllables :—

*Examples :—*

ハフ	<i>ha fu.....hau.....hō</i>
ハヘ	<i>ha he .....hae</i>
ホフ	<i>ho fu.....ho u .....hō</i>
ホホ	<i>ho ho.....ho o .....hō</i>
ニヒ	<i>ni hi .....ni</i>
リフ	<i>ri fu .....ryū</i>
ヌフ	<i>nu fu .....nuū</i>
タヘ	<i>ta he .....tae</i>
タヒ	<i>ta hi .....tai</i>
スヒ	<i>su hi .....sui</i>
スフ	<i>su fu .....suū</i>
ナハ	<i>na ha .....naua</i>
ジフ	<i>ji fu .....jū</i>
ゴフ	<i>go fu.....go u .....gō</i>
キハ	<i>ki ha .....kiwa</i>
ユフ	<i>yu fu .....yuu</i>
ユヒ	<i>yu hi .....yui</i>
コヒ	<i>ko hi .....koi</i>
ナホ	<i>na ho .....nao</i>
ヲヒ	<i>wo hi .....o hi .....oi.</i>

ILLUSTRATIVE WORDS :—

バヒ アフ .....barau (46)

ハヘル	.....	<i>haeru</i>
ハヒコム	.....	<i>haikomu</i>
ヒハリ	.....	<i>hiwari</i>
ホホダテ	.....	<i>hōdate</i>
ハフフク	.....	<i>hōfuku (47)</i>
フハフ	.....	<i>fuhō</i>
ニヒムロ	.....	<i>niimuro</i>
リフロン	.....	<i>ryūron</i>
ナホス	.....	<i>naosu</i>
ニホフ	.....	<i>niou (46)</i>
ニホヒ	.....	<i>noi</i>
ヌヒメ	.....	<i>nuime</i>
タヘル	.....	<i>taeru</i>
タヒラ	.....	<i>taira</i>
スヒモノ	.....	<i>suimono</i>
スハウ	.....	<i>suō</i>
ジフキ	.....	<i>jūki</i>
コハイ	.....	<i>kowai</i>
ソフ	.....	<i>sou (46)</i>
キハミ	.....	<i>kiwami</i>
ユヒナフ	.....	<i>yuinō</i>
ヲヒヨメ	.....	<i>oiyome &amp;c.</i>

46. *α*. When the syllable フ *fu* terminates a verb, following syllables whose vowel element is *a* or *o*, フ *fu* loses its spirant quality only. The resulting sound is the diphthong *au* or *ou*.

## ILLUSTRATIVE WORDS:—

ナフ	is not <i>nō</i>	but <i>nau</i>
モラフ	„ „ <i>morō</i>	„ <i>morau</i>
オモフ	„ „ <i>omō</i>	„ <i>omou</i>
シマフ	„ „ <i>shimō</i>	„ <i>shimau &amp;c.</i>

47. *β*. There are some purely Japanese words in which フ *fu* does not lose its spirant quality when following other syllables.

## ILLUSTRATIVE WORDS:—

オフダ	is not <i>ōda</i>	but <i>ofuda</i>
アフレル	„ „ <i>ōreru</i>	„ <i>afureru</i>
ハフリ	„ „ <i>hōri</i>	„ <i>hafuri</i>
子フス	„ „ <i>nyōsu</i>	„ <i>nefusu &amp;c.</i>

48. SPECIAL NOTE. To these examples may be added from the H series a few more illustrative words to show how *e u* is changed in pronunciation into *yō* or *ō*.

## ILLUSTRATIVE WORDS:—

セフ	<i>se fu</i> = <i>se u</i> = <i>shiyō</i> = <i>shō</i>
セフフク	..... <i>shōfuku</i>
セフサツ	..... <i>shōsatsu</i>
テフテフ	..... <i>chōchō</i>
テフテフセイ	..... <i>chōchōshii</i>
テフツガヒ	..... <i>chōtsugai</i> .

## IV. CHANGES IN CONSONANT SYLLABLES.

49. The influence, in its general character, of the consonant syllables upon one another, may be easily learned from what has already been said of the vowel and consonant syllables in their mutual relations. There remains



for notice but little of an exceptional character. The chief exception lies in the fact, that often there is such a blending of the sounds of two or more syllables, that the resultant pronunciation is more or less unlike that of any of the constituent syllables when pronounced separately. This peculiarity has, to some extent, been already noticed in the blendings of vowel and consonantal sounds. Something of what has already been said may be repeated below.

**50. 1. Coalescent Sounds.**—When the consonant syllables シ *shi*, ジ *ji*, and チ *chi*, precede the syllables ヤ *ya*, ウ *u*, ユ *yu*, ヨ *yo*, or the diphthongal syllables ヤフ *yō*, ヨウ *yō* and the like, the first and the last sounds only of the juxtaposed syllables are audible.

*Examples:—*

シヤ	<i>shi ya</i>	is pronounced	<i>sha</i>
シヨ	<i>shi yo</i>	„ „	<i>sho</i>
シヤウ	<i>shi ya u</i>	= <i>shi yō</i> =	<i>shō</i>
シウ	<i>shi u</i>	is pronounced	<i>shu</i>
シユウ	<i>shi yu u</i>	= <i>shi yū</i> =	<i>shū</i>
ジヤ	<i>ji ya</i>	is pronounced	<i>jo</i>
ジヤウ	<i>ji ya u</i>	= <i>ji yō</i> =	<i>jō</i>
ジフ	<i>ji fu</i>	= <i>ji yū</i> =	<i>jū</i>
ジユ	<i>ji yu</i>	is pronounced	<i>ju</i>
ジユウ	<i>ju yu u</i>	„ „	<i>jū</i>
ヂョ	<i>ji yo</i>	is pronounced	<i>jo</i>
ヂヤウ	<i>ji ya u</i>	= <i>ji yō</i> =	<i>jō</i>
チャ	<i>chi ya</i>	is pronounced	<i>cha</i>
チヨ	<i>chi yo</i>	„ „	<i>cho</i>
チャウ	<i>chi ya u</i>	= <i>chi yō</i> =	<i>chō</i>

チヨウ	<i>chi yo u</i>	= <i>chi yō</i>	= <i>chō</i>
チエ	<i>chi ye</i>	is pronounced	<i>chie</i>

## ILLUSTRATIVE WORDS:—

シヤボン	.....	<i>shabon</i>
シヤク	.....	<i>shaku</i>
シヨブン	.....	<i>shobun</i>
シヤウバイ	.....	<i>shōbai</i>
シユウヤ	.....	<i>shūya</i>
シウトメ	.....	<i>shūtome</i>
シフイ	.....	<i>shūi</i>
シフジ	.....	<i>shūji</i>
ジヤク	.....	<i>jaku</i>
ジヤハフ	.....	<i>jahō</i>
ジヤウダン	.....	<i>jōdan</i>
ジヤウダウ	.....	<i>jōdō</i>
ジフアク	.....	<i>jūaku</i>
ジフブン	.....	<i>jūbun</i>
ジユバン	.....	<i>juban</i>
ジユウビン	.....	<i>jūbin</i>
ヂョチウ	.....	<i>jochū</i>
ヂヤウバン	.....	<i>jōban</i>
ヂユウビヤウ	.....	<i>jūbyō</i>
チャダイ	.....	<i>chadai</i>
チヨボ	.....	<i>chobo</i>
チヨウボ	.....	<i>chōbo</i>
チャウボ	.....	<i>chōbo</i>

チヤウチヤウ .....chōchō  
 チョウアイ .....chōai  
 チエヅク .....chiezuku.

51. 2. *Rapid, or Suppressed, Sounds.* It often happens that sounds associated with syllables as written, are almost, and sometimes wholly, suppressed when the syllables are spoken. We have already referred to this peculiarity, but more special attention to it should be given. In the illustrations shown in this book of this change, the sign *ゝ* is used; e.g. *ŭ* or *ĩ*.

52. a. The sound *u*, whether appearing in a vowel syllable or as part of a consonant syllable, should it happen to end a word, is usually so lightly spoken that it may be said to be suppressed, or practically silenced.

Examples:—

ア リ マ ス      *a ri ma su*      =      *arimasũ.*  
 タ テ ダ レ ヌ      *ta te ra re nu*      =      *taterarenũ.*

53. b. When the syllable *ツ* *tsu*, not at the beginning of a word, precedes a *ch* sound, the sound *u* disappears.

Examples:—

イ ツ チ      *i tsu chi*      =      *itschi*      =      *itchi*  
 イ ツ テ ウ      *i tsu te u*      =      *its teu*      =      *itchiyō*      =      *itchō.*

54. c. When the syllables *ク* *ku*, not at the beginning of a word, is followed by another syllable of the K series, *カ* *ka*, *キ* *ki*, *ケ* *ke* or *コ* *ko*, it loses its vowel sound,—the resulting sound being that of double *k*.

Examples:—

ガ ク カ ウ      *ga kũ kō*      =      *gakkō*

タ  
テ  
レ  
ヌ

ビクコ	<i>bi kû ko</i>	=	<i>bikko</i>
カクキ	<i>ka kû ki</i>	=	<i>kakki</i>
ラククワ	<i>ra kû kû wa</i>	=	<i>rakkwa</i> (56)

55. *d.* When the syllable ツ *tsu*, not at the beginning of a word, precedes the syllables of the K, S, T or P series, its sound is silenced, and the consonantal sound following is doubled.

ILLUSTRATIVE WORDS:

カツカウ	<i>ka tsû kô</i>	=	<i>kakkô</i>
マツスグ	<i>ma tsû su gu</i>	=	<i>massugu</i>
テツパウ	<i>te tsû pô</i>	=	<i>teppô</i>
マツタク	<i>ma tsû ta ku</i>	=	<i>mattaku</i>
ヒツコム	<i>hi tsu ko mu</i>	=	<i>hikkomu.</i>
ツモツテ	<i>tsumotsûte</i>	=	<i>tsumotte</i>
バツキン	<i>batsûkin</i>	=	<i>bakkin</i>
アツタ	<i>atsûta</i>	=	<i>atta</i>
チツト	<i>chitsûto</i>	=	<i>chitto</i>
カツテ	<i>katsûte</i>	=	<i>katte.</i>

NOTE. This peculiarity has given rise to the custom, with some writers, of using the ツ *tsu* as the phonetic sign of the doubling of a sound in a word. It is often, when used in this way, marked with a small circle, the *han nigori* so called; e.g. ツ°.

56. *e.* Before ヲ *wa*, the *u* sound of ク *ku*, and of グ *gu*, is usually lost in speech.

*Examples:—*

クワイシヤ = *kū wa i shi ya* = *kwaisha* or  
*kaisha*

クワジ *kū wa ji* = *kaji* or *kwaji*

グワイコク *gū wa i ko ku* = *gwaikoku* or  
*gaikoku*

ラククワ *ra ku ku wa* = *rakkuwa*.

57. *f.* The sounds *u* and *i*, as elements of the consonant syllables of the K, H, S and T series, tend to become silent in polysyllabic combinations.

ILLUSTRATIVE WORDS:—

クサリ ..... *kūsari*

ヒカル ..... *hikaru*

シカシ ..... *shikashi*

スコシ ..... *sūkoshi*

スクナシ ..... *sūkunashi*

ツケル ..... *tsūkeru*

ツケギ ..... *tsūkegi*

チクシヤウ ..... *chikūshō*

ニシキ ..... *nishiki*

カクベツ ..... *kakūbetsu*

カクシテ ..... *kakūshite*

アタラシキ ..... *atarashiki*

フクム ..... *fūkumu*

フスマ ..... *fūsuma*.



## EXERCISE FIFTEENTH.

1	アシタミマヒニマ井リマセウ
2	アマシ。アエル。
3	アサハンマヘウンドウスル。
4	オウブン。エウヂ。
5	トウキヤウガヒロイ。
6	アハビ。カウヤク。
7	サウナサリマス力。
8	ニウバウ。テウバウ。
9	アチヘヨリマセウ。
10	ハヘル。モラフ。
11	ハオリチカフ。
12	オフダ。テフテフ。
13	ワタクシノキヤウダイ。
14	シヤボン。シウトメ。
15	ヒトニハラツタ。
16	イツテウ。ガクカウ。

1. *Ashita mimai ni mairimashō. Amashi. Ayeru.*
2. *Asa-han mae undō suru. Ōbun. Yōji.*
3. *Tōkyō ga hiroi. Awabi. Kōyaku.*
4. *Sō nasarimasu ka? Nyūbō. Chōbō.*
5. *Achi ye yorimashō. Haeru. Morau.*
6. *Haori wo kau. Ofūda. Chōchō.*
7. *Watakushi no kyōdai. Shabon. Shūtome.*
8. *Hito ni haratta. Itchō. Gakkō.*

EXERCISE FIFTEENTH.

16.	15.	14.	13.	12.	11.	10.	9.						
シ カ タ ガ ナ イ。 サ ヤ ウ ナ ラ。	モ ウ ジ ヤ ウ チ ヤ ウ ヲ ハ ヤ ク ド ウ カ。	コ ン バ ン ハ メ ン ボ ク ガ ナ イ。	ハ オ リ。 ハ ヨ イ テ ン キ デ ス。	ケ フ ハ コ ク。 ノ キ ン ジ ヨ デ ゴ ザ イ マ ス カ。	グ ワ イ コ ク。 ノ キ ン ジ ヨ デ ゴ ザ イ マ ス カ。	ク ワ ジ。 ニ チ ヤ ヲ イ ハ イ モ ツ テ キ テ オ ク レ。	ジ フ ジ ニ チ ヤ ヲ イ ハ イ モ ツ テ キ テ オ ク レ。	オ モ フ。 コ ト バ ヲ オ ツ シ ヤ ツ テ ド ウ ゾ。	モ ウ シ タ コ ト バ ヲ オ ツ シ ヤ ツ テ ド ウ ゾ。	セ フ サ ツ。 ニ ニ サ ウ イ ッ テ ク ダ サ イ。	レ ウ リ ニ ニ サ ウ イ ッ テ ク ダ サ イ。	シ ヤ ウ バ イ。 オ ホ ウ ヲ。	ホ ン チ ヤ ウ ド ホ リ デ ア イ マ セ ウ。

9. *Honchō dōri de aimashō. Shōbai. Ōuwo.*
10. *Ryōri nin ni sō itte kudasai. Shōsatsu. Kekkō.*
11. *Mōshita kotoba wo osshatte dōzo. Omou. Nau.*
12. *Jū ji ni cha wo ippai motte kite o kure. Kwoji. Hikkomu.*
13. *Kono chō no kinjō de gozaimasū ka? Gwaikoku. Rakkwa.*
14. *Kyō wa yoi tenki desū. Haori. Fūsuma.*
15. *Komban wa memboku ga nai. Mō yoroshii. O hayō.*
16. *Kanjō chō wo hayaku dōka. Shikata ga nai. Sayōnara.*

NOTE. There are other modifications of pronunciation peculiar to the Japanese language, but those which have been exhibited so far, are most worth the attention of student in beginning his study. Should one faithfully apply the rules here given, he can be confident, that, although he may never read or speak Japanese like one native born, he will not make many serious failures in his attempts at enunciating Japanese words.

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## CHAPTER IV.

### PUNCTUATION, GRAPHIC SIGNS, AND ACCENT.

#### I. PUNCTUATION.

58. Properly speaking, Japanese writing is without PUNCTUATION MARKS, or equivalents of the periods, colons, semicolons, commas etc., which abound in the books and manuscripts of the West. Japanese writing does not even show separately the words which compose it. It is practically a continuous succession of syllabic characters, which the intelligence of the reader, it is supposed, will enable him to group into the words and phrases intended to be understood. Sentences, however, or completed expressions of thought, and certain rhythmical phrases in sentences, are indicated in most manuscripts and printing by a few well understood marks. Recently, under the stress of "modern" needs, attempts at systematic punctuation have appeared in many periodical publications. But, as yet it may be said, that with the few exceptions spoken of, there is no general agreement among the Japanese as to the marks to be used, to designate, in writing, the divisions of their thought and its expression.

59. The marks commonly in use are these: open, and solid, circles ○ ●, and open, and solid, pendants ∪ ∩. These marks have different significations when placed in different positions.

60. A large open, or solid, circle is used to show a *headline*, or beginning of chapter or section; ○ or ●.

61. A small open, or closed, circle placed at the lower right hand corner of a word, serves as a *period*; ○ or ●.

62. Small open, or closed, circles placed along the right side of a word, or sentence, indicate *emphasis*;—

○     ●  
○     ●  
○     ●  
○     ●  
○     ●

63. A *pendant* ∨ may indicate either a *full stop*, or a *comma-like pause*, when placed at the lower right hand corner of a syllable or word. At the present time it generally does a comma's work.

64. Along the right side of a word, or succession of words, the pendants, open and closed, indicate a *secondary*

*emphasis*; ∨ or ∨. The emphasis intended by large sized

type, or by circles, is of more importance than that of the pendants.

The succession of degrees of emphasis is made by big type, or large writing, solid and open circles, solid and

open pendants; e.g.  $\bigcirc$ ,  $\bullet$ ,  $\bigcirc$ ,  $\bullet$ ,  $\bigcirc$ ,  $\bullet$ ,  $\bigcirc$ ,  $\bullet$ . The best writers and

publishers, however, are not disposed now to favor the growing use of these marks.

65. An *exclamation mark* (!), has lately been added to the type fonts of the newspaper offices.

66. *Interrogation* is embodied in a sentence by the use of the syllable *ka*, or the mark (?).

## II. GRAPHIC SIGNS.

67. In addition to the punctuation marks above described, which, as we have seen, serve also in a measure as GRAPHIC SIGNS, there are other marks now in use, which the learner of the Japanese language should be prepared to understand when he meets with them.

68. The line, single ———, and doubled =====, is used

as a *coupler of syllables* into names of persons, and places. A single line placed at the right of the characters indicates the name of a person ; two lines designates the name of a place. Thus, ロヒノノ ; or thus, シカゴ.

69. A short line —, is often used in print to show *subsections and paragraphs* subordinated to the main divisions, which are marked by the large open, or closed, circle ; ○ or ●.

70. *Chief subdivisions* are sometimes headed by solid diamonds ◆, or pyramids ▲, according to the publisher's fancy.

71. *Quotation* is shown by the brackets 「.....」. Sometimes two lines = before, and two lines = after, a phrase, mark quotation ; e.g. = ..... =.

72. *Abbreviation* is generally indicated by a line of small dots . . . . . in the body of a sentence ; or by two long lines ===== between groups of characters.

73. *Parenthesis* is shown, as it is in Western writing, by arcs (    ), or brackets [    ].

74. *Repetition* of a syllable in a word is indicated by placing under the syllable a closed pendant ; e.g. マ. When two or three syllables are repeated the repetition sign is

usually a long obtuse angle,—マ ; e.g. マ.

NOTE. It might be well to notice also a few special marks, often appearing in writing and printing ; as

7	and	マ	=	koto.
ト	stands for	toki	=	“when”
モ	„	tomo	=	“although”
乙	„	gozaru	=	“to be” (formal)



ノ	„	„	<i>shite</i>	=	“having done”
升	„	„	<i>masu</i>	=	“to be” (polite

termination of verbal forms).

There are other graphic signs in use in Japanese writing, but they need not be described here. They are mostly to be found in ancient classical literature. Familiarity with the marks here shown will make plain the punctuation and signs used in the newspapers, periodicals and books which compose the current literature of the people.

### III. ACCENT.

In reference to this feature of speech very little serviceable information can be conveyed by description. Only personal intercourse with the people, and extended acquaintance with the vocabulary, can give, if ever, satisfactory accent, rhythm and cadence to a foreigner's attempts at reading or speaking Japanese. But there are some rules which, if observed, will prevent really gross errors in enunciation.

**75.** ACCENT in the Japanese language is not nearly so prominent as in the speech of the peoples of the West. Quickened, or silenced, vowel sounds often cause the other parts of a spoken word to stand out with exceptional prominence, but, as a rule, the values of all the syllables appear pretty well equalized when sounded. The sound of the word *arimasu*, for instance, is an almost evenly toned *a-ri-mas*, the final *u* being almost mute, and the syllable *masu* being but *very slightly* emphasized; the emphasis over the stress given the other two syllables being hardly noticeable.

**76. 1.** In words of two syllables, as a rule, the accent is on the first syllable.

*Examples:—* ツル = *tsúru*, サト = *sáto*,

コト = *kóto*, ヒロ = *híro*,  
ムリ = *múri*, タキ = *táki*.

*Exceptions.* When a short *u* or *i* is the vowel sound of the first syllable, or when a double long vowel sound appears in the second syllable, the accent falls on the second syllable.

*Examples :—*

ツキ = *tsūki*, シカ = *shīka*,  
サトウ = *saŭō*, ヒロウ = *hirō*,  
ムスウ = *musū*, タカウ = *takō*.

77. 2. In words of three syllables, as a rule, the accent falls upon the second syllable.

*Exception.* If the second syllable is short, as *i* or *ū*, the first syllable receives the accent, unless the last syllable has a double long vowel sound, when, of course, the primary accent goes to the last syllable, and a secondary accent to the first syllable.

*Examples :—*

アラシ *aráshi*, illustrates the general rule.

Then

アツク *atsūku*, shows an exception with short *u*  
アリソ *áriso*, „ „ „ „ „ *i*  
カシラ *káshira*, „ „ „ „ „ *i*  
タヒラ *táira* „ „ „ „ „ *i*.

78. 3. In words of more than three syllables the accent, as a rule, falls upon the syllable before the last, unless sent elsewhere by short, or double long, syllables, whose values must be respected.

*Examples :—*

アサガラ	<i>asagára,</i>	so, also,
アサマダキ	<i>asamadáki ;</i>	but
アサギタ	<i>aságita,</i>	and
アルヘイタウ	<i>aruheitó</i>	and
カクシテ	<i>kákushite.</i>	

79. 4. In all words, let it be remembered, accent always goes to the double long, or slow, syllables. When two such long syllables are juxtaposed they are pronounced with even tones, like a spondee in English verse.

80. 5. In some,—not very many,—words which are written exactly alike, there are differences of pronunciation which can not be illustrated in any way by rule. Each set of these words must be learned for itself, as, for example,

the four	ハシ	<i>hashi,</i>
the half dozen	カシ	<i>kashi,</i>
the several	カキ	<i>kaki</i>
and the numerous	<div style="display: inline-block; vertical-align: middle;"> <div style="font-size: 4em; vertical-align: middle;">{</div> <div style="display: inline-block; vertical-align: middle;">           コ            コウ            コフ            クワウ         </div> </div>	<i>ko and kō.</i>

These last difficulties, however, need not trouble a beginner in the study of Japanese speech. The rules above given will be sufficient for all ordinary needs of the student.

#### IV. MARKS FOR TRANSLITERATION.

81. In seeking to reproduce Japanese sounds in this book, by the use of English equivalents, it has not been

thought necessary to burden the text with many arbitrary signs.

The pure sounds of the vowels such as

<i>a</i>	in	<i>part</i>	and	<i>past</i>
<i>i</i>	„	<i>pique</i>	„	<i>pick</i>
<i>u</i>	„	<i>pull</i>	„	<i>put</i>
<i>e</i>	„	<i>prey</i>	„	<i>pen</i>
<i>o</i>	„	<i>pore</i>	„	<i>port</i>

are all represented by the unmarked vowels *a*, *i*, *u*, *e*, *o*. Taking the sounds in *part*, *pique*, *pull*, *prey* and *port* as basal sounds, the student will naturally modify them practically aright, as in *past*, *pick*, *put*, *pen* and *pore* in pronouncing them in connection with the consonantal elements of Japanese words.

*a.* The double long, or slow, sound of a vowel is indicated by a letter having a short, straight line over it ; as, *ā*, *ō*.

*b.* The quick, short, or suppressed, sound of a vowel is indicated by a letter having a short breve over it ; as, *ī*, *ū*.

*c.* The sound of *n* like *ng* in *singer*, when marked, is shown by the letter *n* with a small dot over it as *n̄*.

*d.* Accent, where marked, is shown by a letter having over it a short inclined line ; as, *ká*, *mé*, *mí*.

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## CHAPTER V.

### NUMERALS.

82. In the Japanese language the treatment of NUMBERS is a work of considerable length and complexity. But, every beginner in the study of the language should know enough of the numbers, to enable him to read them, should he meet with them in writing, and to recognize them should he hear them spoken.

83. The characters which show cardinal enumeration from *one* to *ten*, and which stand for *one hundred*, *one thousand* and *ten thousand*, are the elements of the numerals. These should be learned by every student of the *Japanese syllabary*.

84. From *one* to *ten*, in present Japanese speech, is represented by two groups of sounds. These sounds are applied to one series of characters. One of these groups of sounds is purely Japanese in its origin. The Japanese sounds for the numerals above *ten* are for the most part obsolete. They remain only in a few compound words, and in ancient literature. The other of these groups of sounds is of Chinese origin. This group furnishes the sounds for a great deal of enumeration from *one* to *ten*, and for almost all numbers from *ten* upwards.

The elements of counting in Japanese speech are therefore as follows :—

CHARACTERS.	JAPANESE SOUNDS.	CHINESE SOUNDS.	VALUES.
一	..... <i>Hitotsu</i> .....	<i>Ichì</i> .....	1
二	..... <i>Futatsu</i> .....	<i>Ni</i> .....	2
三			

三	.....	<i>Mitsu</i>	.....	<i>San</i>	.....	3
四	.....	<i>Yotsu</i>	.....	<i>Shi</i>	.....	4
五	.....	<i>Itsutsu</i>	.....	<i>Go</i>	.....	5
六	.....	<i>Mutsu</i>	.....	<i>Roku</i>	.....	6
七	.....	<i>Nanatsu</i>	.....	<i>Shichi</i>	.....	7
八	.....	<i>Yatsu</i>	.....	<i>Hachi</i>	.....	8
九	.....	<i>Kokonotsu</i>	.....	<i>Ku</i>	.....	9
十	.....	<i>Tō</i>	.....	<i>Jū</i>	.....	10
百	.....		.....	<i>Hyākū</i>	.....	100
千	.....		.....	<i>Sen</i>	.....	1000
萬	.....		.....	<i>Man</i>	.....	10,000

85. In counting between *ten* and *one hundred*, combinations from the Chinese group, such as *ten one*, *ten two*, *ten three* are used. Twenty is *two ten*, twenty-one is *two ten one*, thirty is *three ten*, etc.

Examples :—

CHARACTERS.		KANA WRITING.		PRONUNCIATION.	VALUES.
十 一	.....	ジフ	イチ	.....	<i>jū ichi</i> .... 11
十 二	.....	ジフ	ニ	.....	<i>jū ni</i> .... 12
十 三	.....	ジフ	サン	.....	<i>jū san</i> .... 13
二 十	.....	ニ	ジフ	.....	<i>ni jū</i> .... 20



二 十 一	ニ ジ フ イ チ	....ni jū ichi...	21
三 十	サン ジ フ	....san jū ....	30
四 十	シ ジ フ	....shi jū ....	40
六 十	ロ ク ジ フ	....róku jū ...	60
八 十	ハ チ ジ フ	....háchi jū ..	80
.....	.....	.....	&c.

86. Higher numbers are produced by combining, in like manner, the lower numerals.

*Examples:—*

CHARACTERS.	KANA WRITING.	PRONUNCIATION.	VALUES.
一 百	イツピヤク	....ipp'yáku	.....100
二 百	ニヒヤク	....nihyáku	.....200
三 百	サンビヤク	....sambyáku	.....300
六 百	ロツピヤク	....ropp'yáku	.....600
一 千	イツセン	....issén	.....1,000
二 千	ニセン	....nisén	.....2,000
一 萬	イチマン	....ichīmán	.....10,000
十 萬	ジフマン	....jūman	.....100,000
百 萬	ヒヤクマン	....hyákuman	...1,000,000

87. A year number is represented by a combination of the numerals, somewhat as in English. To illustrate,—

一千八百九十五 = *issén happyáku ku jū go* = 1895.

Recently, just such combinations of numerals as are found in English have become quite frequent in Japanese.  
*Examples :—*

七二 = *shichi jū ni* = 72  
一五〇 = *hyáku go jū* = 150  
一一二八 = *sen hyáku nijū hachi* = 1128

88. In connection with the numeral characters certain other characters are in constant use. A few of these should be learned by the student, even though his work should be confined to the *kana*. Such, for example, are the characters for *day, month and year :—*

CHARACTERS.	KANA WRITING.	PRONUNCIATION.	TRANSLATION.
日	= ニチ	= <i>nichi</i>	= “day”
月	= { ゲツ ツキ	= { <i>getsū</i> <i>tsūki</i>	= “month”
年	= 子ン	= <i>nen</i>	= “year.”

*Examples :—*

一日 = イチニチ = *ichi nichi*  
一年 = イチ子ン = *ichi nen.*

According to circumstances, the character for month is read by the use of either the Chinese, or the Japanese, group of numeral sounds.

*Example :—*

一月 = either *ichi getsu* or *hītotsūki*.

89. The Japanese group of sounds, when used for purposes of enumeration, is abbreviated throughout, as follows :—

CHARACTERS. NUMERALS.

ABBREVIATIONS.

一	ヒ ト ツ	=	ヒ ト <i>hīto</i> or ヒ . . . <i>hi</i>
二	フ タ ツ	=	フ タ <i>fūta</i> or フ . . . <i>fu</i>
三	ミ ツ	=	. . . . . ミ . . . <i>mi</i>
四	ヨ ツ	=	. . . . . ヨ . . . <i>yo</i>
五	イ ツ ツ	=	. . . . . イ ツ . . . <i>itsu</i>
六	ム ツ	=	. . . . . ム . . . <i>mu</i>
七	ナ ナ ツ	=	. . . . . ナ ヌ . . . <i>nana</i>
八	ヤ ツ	=	. . . . . ヤ . . . <i>ya</i>
九	コ コ ノ ツ	=	. . . . . コ ノ . . . <i>kono</i>
十	ト フ	=	. . . . . ト フ . . . <i>tō</i> .

90. The student will find, as he progresses with his reading of Japanese, that the Japanese numeral sounds are used chiefly in combination with Japanese words, and that Chinese numeral sounds *below ten* are, as a rule, used with Chinese words. *Above ten*, Chinese numeral sounds, with a very few exceptions, are used for the expression of all numeral combinations.

## CHAPTER VI.

### THE HIRAGANA.

91. The *Hiragana* form of the syllabary is the popular medium in use for the representation of Japanese speech. Its chief excellence, and probably a reason to be added to the main reason given in the General Introduction for the preference over the *Katakana* shown it by the people, lies in its easy adaptability for the purposes of writing. The characters composing the *Hiragana* are easily joined to one another.

In former times each syllabic of the syllabary was rendered in the *Hiragana* by a large number of differing characters. At the present time most of these characters have become obsolete. They remain enshrined in ancient literature, and are honored to-day chiefly in ornamental script. The tendency at present is steadily towards reducing the variety yet remaining, to the simplicity of the *Katakana*, in which there is but one sign for each syllable.

In the *Hiragana* syllabary next given, those characters are reproduced which are becoming standard. They are learned by the children in the schools of the empire, and are, with but few exceptions, the characters now in use in the printing of the newspapers and the books which are prepared for the reading of the common people, and in the publications in which the *Kana*, as side letters, serve to interpret Chinese ideographs. The less used, and some of the obsolete, *Hiragana* characters will be given in another table of the syllabary printed at the beginning of the Third Section.

## I. TRANSITION FROM KATAKANA TO HIRAGANA.

For the purpose of preparing the student for a mastery of the *Hiragana*, we shall now transcribe from the *Katakana* into the *Hiragana*, the Illustrative Proverbs which are to serve as texts to the reading and conversation composing the Third Section of this manual. Let the student be content for the present with learning only to read, and to pronounce correctly, the Japanese text of these proverbs.

## ILLUSTRATIVE PROVERBS IN KATAKANA.

1. イチ ヲ キイテ, ジフ ヲ シル。
2. ロン ニ マケテ モ, リニ カツ。
3. ハリ ノ アナ カラ, テン ヲ  
ノゾク。
4. ニンゲン ワズカ, ゴジフ 子ン。
5. ホマレ アラン ヨリ, ソシリ  
ナカレ。
6. ヘタ ノ ナガ ダンギ。
7. トンデ ヒ ニ イル ナツノ ムシ。
8. チリ ツモツテ ヤマ ト ナル。
9. リカ ニ カンムリ ヲ タバサズ。
10. ヌスビト ヲ ミテ ナワ ヲ ナフ。
11. ルイラン ヨリ モ アヤウシ。
12. ヲカメ ハチ モク。

13. ワザハヒ モ サイハヒ ノ ハシ  
ト ナル。
14. カシラ カクシテ チ カクサズ。
15. ヨメ ガ シウトメ ニ ナル。
16. タマ ミガ、ザレバ ヒカリ ナシ。
17. レイ スグレバ シツレイ ト  
ナル。
18. ソデ ウツシ ニ モノ チ ヤル。
19. ツノチ ナホス トテ ウシ チ  
コロス。
20. 子ヅミ トル 子コ ハ ツメ チ  
カクス。
21. ナキヅラ チ ハチ ガ サス。
22. ラツクワ エダ ニ カヘラズ。
23. ムリ ガ トホレバ、 ダウリ  
ヒツコム。
24. ウリ ノ タ子 ニ ナスビ ハ  
ハヘヌ。
25. 井ド ノ ナカ ノ カハズ ダイカイ  
チ シラズ。
26. ノドモト スグレバ アツサ チ  
ワスル。



27. オニ ノ 子ンブツ。
28. クチ ニ ト ハ タテラレヌ。
29. ヤスモノ カイノ ゼニ ウシナイ。
30. マガラ子バ ヨ ニ タヽレズ。
31. ケヲ フイテ, キヅ ヲ モトム。
32. フルキ ヲ タズ子テ アタラシキ  
ヲ シル。
33. コトバ オホケレバ, シナ  
スクナシ。
34. エミ ノ ウチ ニ, ヤイバ ヲ  
フクム。
35. テノ ウラ ヲ カヘス。
36. アタマ ソラン ヨリ コヽロ ヲ  
ソレ。
37. サル モ キ カラ オチル。
38. キンゲン ミヽ ニ サカフ。
39. ユダン, タイテキ。

40. メクラ ヘビ ニ オデズ。
41. ミメ ヨリ コゝロ。
42. シユ ニ マジハレバ、 アカク  
ナル。
43. エバ ハ ニクキ モノ ニ  
アタヘ ヨ。
44. ヒト ノ ヨ ナ ワタル ハ  
マルキバシ ノ ゴトシ。
45. モヘクヒ ニ ハ ヒ ガ ツキ  
ヤスイ。
46. センドウ オホク シテ フ子 ヤマ  
ヘ ノボル。
47. スミカキ ノ ナカ カラ メイケン  
ガ デル。
48. イチ ジ セン キン。

## II. THE HIRAGANA SYLLABARY.

**92.** Ordinarily the *Hiragana* syllabary has a different arrangement from that here given, but as a mnemonic aid it may be well to write it first in the same order as that of the *Katakana* syllabary already shown.

	A	I	U	E	O	
	あア	いイ	うウ	えエ	おオ	あ
K	かカ	きキ	くク	けケ	こコ	
G	がガ	ぎギ	ぐグ	げゲ	ごゴ	
S	さサ	しシ	すス	せセ	そソ	
Z	ざザ	じジ	ずズ	ぜゼ	ぞゾ	
T	たタ	ちチ	つツ	てテ	とト	
D	だダ	ぢヂ	づヅ	でデ	どド	
N	なナ	にニ	ぬヌ	ねネ	のノ	んン
H	はハ	ひヒ	ふフ	へヘ	ほホ	
B	ばバ	びビ	ぶブ	べベ	ぼボ	
P	ぱパ	ぴピ	ぷプ	ぺペ	ぽポ	
M	まマ	みミ	むム	めメ	もモ	
Y	やヤ	いイ	ゆユ	えエ	よヨ	
R	らラ	りリ	るル	れレ	ろロ	
W	わワ	ゐヰ	うウ	ゑヱ	をヲ	

### III. TRANSCRIPTION OF THE ILLUSTRATIVE PROVERBS.

93. As a further aid to memorizing the *Hiragana*, the student is advised to transcribe the Illustrative Proverbs above given, from the *Katakana* into the *Hiragana*, by a gradual substitution of the syllabics of the latter for the syllabics of the former. To this end, comparative groupings of the *Hiragana* syllables are here shown. The syllables are given, arranged in ten groups. The syllables most resembling one another are written side by side. Their distinguishing marks may thus be more easily discovered among their confusing resemblances. The arrangement, especially among the later groupings, is somewhat arbitrary and unequal, but it may serve its purpose. The characters having the most familiar, and the simplest, lines are presented first.

NOTE. The numbers which precede the proverbs, as here given, refer to the proverbs as numbered in the *Katakana* series, appearing on page 78. The purpose of the first numbering of the proverbs will be seen later.

The numbers which appear in the "*Notes on Pronunciation*," which follow each group of the *Hiragana* syllabics, refer to the paragraphs of the manual, bearing the same numbers.

#### a. First Group:—

か	く	へ	て	つ
KA	KU	HE	TE	TSU

#### ILLUSTRATIVE PROVERBS:—

14. かシラ かくシて ナ ナ かくサズ。  
*Kashira kakushite, o, wo kakusazu.*

28. くチ ニ ト ハ タテラレヌ。  
*Kuchi ni to wa tatéarenū.*

6. ヘタ ノ ナガ ダンギ。  
*Heta no naga dangi.*

35. て ノ ウラ ヲ かへす。  
*Te no ura wo kaésü.*

19. つノ ヲ ナホス トて ウシ ヲ  
*Tsuno wo naosü tote, ushi wo*  
 コロス。  
*korosü.*

*Notes on Pronunciation.*

14. In the words *kakushite* and *kakusazu*, the sounds *u* and *i* are almost silent (57 f.), excepting the *u* sound of the final *zu* in *kakusazu* (8 a.). The particle *ヲ* *wo* retains its *w* sound (22 d.). *Kashira* receives accent upon the first syllable, (77 Ex.) The accent of *kakushite* is thrown forward to the first syllable (78).

28. For the pronunciation of the word *taterarenu* see 75 and 52.

6. *Naga* (5 a.) *Dangi* is pronounced distinctly as two syllables, *dan-gi*, the *n* being here the final tone for ㄅ (11).

35. The word pronounced *kaesu* is written *kahesu*. Its pronunciation is governed by the rule given in 42.

b. Second Group:—

し す り い ん  
 SHI SU RI I N

42. しゅ に まじはれば あかく。  
*Shu ni majiwárebá akaku*

ナル。  
*narü.*

47. すみかき ノ なかから めいけん  
*Sumikaki no naka-kara meiken*

がでる。  
*ga deru.*

9. りかニかんムりを(ヲ)タダサズ。  
*Rika ni kámmuri wo tadasázu.*
1. いちをきいてじふをしる。  
*Ichí wo kiíte jū wo shíru.*
48. いちじせんきん。  
*Ichí jì, sen kìn.*

*Notes on Pronunciation.*

42. For *shi-yu* coalescent as *shū*, see 50. *Majicareba* is pronounced with even tones, emphasizing slightly the distinguishing verbal termination *ba*.

47. *Meiken*, (77 Ex). *Ga*, see 5 b.

9. *Kanmuri* pronounced *kammuri*, see 12.

1. *Jifu* pronounced *jū*, see 50.

c. Third Group:—

- こと ひ れ に  
 KO TO HI O NI
33. ことば れホケレバ しな  
*Kótoba ōkerebá shina*  
 すくなし。  
*sūkunáshi.*
7. とんで ひ に い る な つ ノ ム し。  
*Tōnde hi ni iru natsu no mushi.*
44. ひ と ノ ヨ を ワ タ ル ハ マ ル キ  
*Hito no yo wo watáru wa mārūki*  
 バ し ノ ご と し。  
*hashi no gotóshi.*
27. れ に ノ 子 ん づ つ。  
*Oni no nembutsū.*



4. にんげん わづか ごじふ 子ん。  
*Ningen wazūka gojū nen.*

*Notes on Pronunciation.*

33. *Kotoba*, in having the three full vowel sounds *o*, *o*, *a* is pronounced with scarcely any perceptible accent. The word written *ohokereba* is pronounced *ōkereba* according to rule 42. For *sūku-nashi* see 57 f.

27. *Nenbutzu* for *nenbutzu*, see 12.

4. *Go jifu* = *gojū* see 50.

d. Fourth Group:—

さ	き	ち	も	む
SA	KI	CHI	MO	MU

37. さる も き かな おつる。  
*Saru mo, ki kara otsūru.*

38. きんげん ゐに さかふ。  
*Kingen mimi ni sakāu.*

8. ちり つもつて やま と なる。  
*Chiri tsumōtte yama to naru.*

45. もえくひ に ハ ひ が つき  
*Moyékui ni wa, hi ga tsūki*  
 やすい。  
*yāsui.*

23. むり が どほれば だうり  
*Muri ga tōreba, dōri*  
 ひっこむ。  
*hikkomu.*

*Notes on Pronunciation.*

8. *Tsumotte* for *tsumotsute* see 55.

45. *Moyékui* for *moyekuhi* see 42. See 42 also for *ha* へ read as *wa*.

23. *Tōreba* for *tohoreba*, see 45. *Dōri* for *dauri* see 43, and 40. *Hikkomu* for *hitzukomu*, see 55.

e. Fifth Group:—

う	そ	ら	ろ	る
U	SO	RA	RO	RU

24. うり ノ タ子 に ナすび ハ  
*Uri no tane ni, násubi wa*

ハヘヌ。  
*haénü.*

18. そで うつし に も ノ を ヤる。  
*Sode utsushi ni, mono wo yaru.*

22. らくくワ エダ に かヘラズ。  
*Rákkwa, eda ni kaerázu.*

2. ろん に マケて も り に かつ。  
*Ron ni mákete mo, ri ni katsu.*

11. る井ラん ヨり も アヤうし。  
*Rúirán yori mo, ayaúshi.*

Notes on Pronunciation.

24. *Haeru* for *haheru* see 45.

22. *Rákkwa* for *rakukwa*, see 54 for the doubling of the *k*; see 56 for the elision of the *u* sound from the second *ku*.

11. *Ayaushi* is an example of an exception under the rule referred to in 43. In this word the syllabics ヲウ remain separate in sound.

よ	ま	け	は	ほ
YO	MA	KE	HA	HO

15. よメ が しウとメ に ナる。  
*Yome ga shūtome ni naru.*

30. まがら子バ よ に タタレズ。  
*Magaránebá, yo ni tatarézu.*

31. け を フいて きず を もとむ。  
*Ke wo fúite, kizu wo motómü.*
3. はり ノ アナ から てん を  
*Hari no ana kara, ten wo*  
 ノぞく。  
*nozókü.*
5. ほまれ アらん より ろしり  
*Homáre arán yori, sósširi*  
 ナかれ。  
*nakáre.*

*Notes on Pronunciation.*

15. *Shūtome* written *shiutome* see 43, a.

*g. Seventh Group:—*

- |    |    |    |    |   |
|----|----|----|----|---|
| の  | め  | ぬ  | ゆ  | あ |
| NO | ME | NU | YU | A |
26. のど もと すぐレバ あつさ を  
*Nodo moto sūgurebá, atsūsa wo*  
 ワする。  
*wasuru.*
40. めくら へび に おぢず。  
*Mékura hebi ni ojízü.*
10. ぬすびと を いて ナワ を ナフ。  
*Nusubito wo mite, nawa wo nau.*
39. ゆだん たい てき。  
*Yudan, tai teki.*

36. あたま そらん より こころ を  
*Atama során yori kokoro wo*  
 それ。  
*sore.*

*Note on Pronunciation.*

10. *Nau* instead of *nō*, see 46. As verb ending in a *u*, rather a *fu*, the separate vowel sounds are retained.

*h. Eighth Group:—*

ね れ わ ゐ 江  
*NE RE WA YI E*

20. ねずみ とる ねこ は つめ を  
*Nézumí toru neko wa, tsume wo*  
 かくす。  
*kakūsū.*

17. れい すぐれば しつれい と なる。  
*Réi sugurebá, shitsuréi to naru.*

13. わざはひ も さいはひ の はし  
*Wazawái mo sáiwái no hashi*  
 と なる。  
*to naru.*

25. ゐど の なか の かはづ だいかい  
*Ido no naka no kawázu, daikai*  
 を しらず  
*wo shirázu.*

34. に の うち に やいば を  
*Emi no uchi ni, yaiba wo*  
 フくむ  
*fūkumu.*

## i. Ninth Group:—

な	を	た	ふ	急
NA	WO	TA	FU	E(YE)

21. なきづら を はち が さす。  
*Naki-zura wo hachi ga sasu.*

12. をかめ はち もく。  
*Okame, hachi mokū.*

16. たま ゐがかざれば ひかり なし。  
*Tama mīgakazārebá, hikári nashi.*

32. ふるき を たづねて あたらしき  
*Furuki wo tázunete, atarāshiki*  
 を しる。  
*wo shiru.*

43. 急ば は にくき もの に あたへ  
*Eba wa nikuki mono ni, atae*  
 よ。  
*yo.*

*Notes on Pronunciation.*

12. *Okame* for *wokame*, see 22 a.  
 43. *Atae* for *atahe* see 42, note.

## k. Tenth Group:—

み	や	せ
MI	YA	SE

41. みめ より こころ。  
*Mime yori, kokoro.*

29. やす もの かい の ぜに  
*Yasu mono kai no zenì*

うしない。  
*ushinai.*

26. せんどろ ねほく して ふね  
*Sendō ōku shite fune*

やま へのぼる。  
*yama ye nobōru.*

*Notes on Pronunciation.*

41. For pronunciation of such words as *kokoro*, see **79**.

46. *Sendō* for *sendou* as written, see **43**. *Ōku* for *ohoku* see

**42**. For *he* pronounced *ye*, see **18**, and **42**.





SECTION SECOND.

ELEMENTS OF GRAMMAR.

*It is still doubtful under what family of languages Japanese should be classed. There is no relationship between it and Aino, the speech of the hairy aborigines whom the Japanese conquerors have gradually pushed eastwards and northwards. In structure, though not to any appreciable extent in vocabulary, Japanese closely resembles Korean; and both it and Korean may possibly be related to Mongol and to Manchu, and therefore claim to be included in the Altaïc group. Be this as it may, Japanese is what is generally termed an agglutinative language, that is to say that it builds up its words and grammatical forms by means of suffixes loosely soldered to the root or stem.*

BASIL HALL CHAMBERLAIN.

## ELEMENTS OF GRAMMAR.

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It is not proposed to attempt in this manual any thing like a complete presentation of the grammar of the Japanese language. But the progress of the student will be made much easier as he enters the next section, if, previously, he shall have become familiar with some of the most prominent facts peculiar to the usages of speech among the Japanese. The student should at least know in general how the Japanese classify and dispose of their words ; how ordinarily they modify them and relate them to one another ; and how they combine them into common phrases and sentences.

The Japanese language is quite different in structure and character from the languages of the West. Being the expression of the thinking of human beings it is, of course, essentially the same in its parts, composition and operation as all expression of human thought. It must name things, and tell somewhat about the things named ; in fact it must contain, in some form, practically all the "PARTS OF SPEECH" that are known in any language. But the Japanese language is, after all, a very different thing from any tongue known as Occidental. The Western student can not, consequently, make satisfactory progress in using its forms of expression, without first acquainting himself with its chief distinguishing characteristics, and without, also in a measure, investigating its peculiarities by the aid of acknowledged grammatical principles. In a primary way we shall now seek to do this work.

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## CHAPTER I.

### CLASSES OF WORDS.

**94.** 1. Like all human beings the Japanese have words which are names of things, events, and persons, and are also names of certain relations among things, events and persons. These words are not divided by the native grammarians, as Western peoples divide such words. They are however equivalent to what we know as nouns, pronouns, numerals, adverbs, prepositions, conjunctions and interjections. These words are nearly all uninflected. The Japanese separate them into two classes according to their importance, namely, as *a.* な NA, and *b.* てにをは TENIWOHA.

*a.* NA are NAME-WORDS proper.

*b.* The TENIWOHA are the suffixed words, or PARTICLES, which in Japanese speech are equivalent to Western prepositions, conjunctions and, we may also say, interjections. They are also like the signs of case in declension. These particles further serve as terminal inflections for verbs and adjectives.

**95.** 2. Also, like other human beings the Japanese have words which express qualities of things; and words also which tell of how things, events and persons exist, act, and endure. These words are equivalent to what we of the West know as adjectives and as verbs. The Japanese grammarians call them ことば KOTOBA, "words," or はたらき ことば HATARAKI-KOTOBA, i.e. "working words," so naming them not because they are in largest part the words of action, the vital force in speech; but because

they are active words; words undergoing constant change. They are inflected in many ways to show time, mood and other states and changes of being and action.

NOTE. Dr. J. J. Hoffmann, in the introduction to his "Japanese Grammar," says of the *kotoba*, it is "the word (*verbum*) by eminence and is considered as the living element (*Hataraki-kotoba*, working word) of the sentence." But Mr. W. G. Aston in Chapter II. of his "Grammar of the Written Language" has this pertinent foot note. "In the *こそばのちかみち Kotoba no Chikamichi*, *na* are called (*いこそば*) *i-kotoba*, or words which remain at rest as opposed to (*はたらきこそば*) *hataraki-kotoba*, or words of action, the term which in that treatise has been applied to the *kotoba* of older writers. By 'rest' and 'action' are here meant 'want of inflection' and 'inflection,' and *hataraki*, 'working' or 'action,' has no reference to the usual meaning of verbs as expressing action."

In the Japanese language therefore there are properly but two classes of words :—1. Uninflected words, including *NA* and *TENIWOHA*; and 2. Inflected words *i.e.* the working words, *HATARAKI-KOTOKA*. Any distinctions which foreign students may make among Japanese words other than those here given, are not made in accordance with the Japanese way of dealing with language, but simply that they may meet their own convenience in study.

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## CHAPTER II.

### ARRANGEMENT OF WORDS IN SPEECH.

The Japanese have ways, peculiar to themselves, of putting the NAMES and the WORKING-WORDS together.

96. 1. Mr. W. G. Aston in his "Grammar of the Japanese Spoken Language," thus describes the order of words in a sentence; "The first place in a Japanese sentence is occupied by the nominative case, the next by the indirect object of the verb or by a noun followed by a postposition, the third by a direct object of the verb (accusative case), and the last by the verb or the adjective in the verbal form."

Among the illustrative proverbs (91.) used for these lessons, Proverb 18 shows the order here described. (あのひとは *Ano hito wa*) そでうつしに *sode-utsushi ni* ものを *mono wo* やる *yoru*. Literally,—("That person as for," subject understood),—"sleeve transferring in" or "by," indirect object,—"*thing*" followed by accusative sign *wo*, direct object,—"*gives*," verb. Or, "*He, by transferring through his sleeve, thing gives.*" More freely rendered the proverb means, "*He gives a thing secretly by passing it through his sleeve*" i.e. the long sleeve of the Japanese dress.

*Exception* :—An exception to this order of words arises in making comparisons, when the object with which the comparison is made is usually put first.

Proverb 41, is みめよりこころ "*Mime yori, kokoro.*" Literally,—"*Face than, heart.*" Freely rendered, "*The heart is better than the face,*" i.e., "*Goodness of heart is to be preferred to beauty of face.*"

97. 2. The fundamental law governing the combinations and relations of Japanese speech is that the words, clauses &c. qualified, follow the words, clauses &c. which qualify them. Prof. B. H. Chamberlain in his "Handbook of Colloquial Japanese," thus summarizes this rule:—"The adjective or genitive precedes the noun which it defines, the adverb precedes the verb, and explanatory or dependent clauses precede the principal clause. The object likewise precedes the verb. The predicative verb or adjective of each clause is placed at the end of that clause, the predicative verb or adjective of the main clause rounding off the entire sentence."

Examples:—

In Proverb 21, なきづらをはちがさす *Naki zura wo, hachi ga sasu*, "Weeping face (<sup>acc.</sup><sub>sign</sub>) bees sting," or, "Bees sting a weeping face," なき *naki*, "weeping," precedes づら *zura* (*tsura*), "face."

In Proverb 24, うりのたねになすびははねぬ *Uri no tane ni, nasubi wa hayenu*, "Melon of seed from, egg plant (<sup>nom.</sup><sub>sign</sub>) does not grow;" or, "An egg-plant does not grow from a melon's seed," the genitive うりの *Uri no*, "melon's," precedes たね *tane*, "seed."

In Proverb 42, しゆにまじはればあかくなる *Shū ni majiwareba, akaku naru*, "Vermillion with if you are intimate, red becomes;" or "If you handle vermillion you will become red." Here the adverbial adjective form, あかく *akaku*, "red," precedes the verb なる *naru*, "becomes."

Then, in Proverb 34, えみのうちにやいばをふくむ *Emi no uchi ni, yaiba wo fukumu*, "Smile of interior in, sword (<sup>acc.</sup><sub>sign</sub>) conceals;" or, "Conceals a sword, within a smile," the explanatory and subordinate clause, *Emi no uchi ni*, "within a smile," precedes *yaiba wo fukumu*, "conceals a sword."

In Proverb 3, はりのあなからてんをのぞく *Hari*

*no ana kara, ten wo nozoku*, “Needle of hole from, heaven (acc. sign) peep at ;” or “To peep at the heavens through a needle’s eye,” the object *てん ten*, “heaven,” precedes *のぞく nozoku*, “to peep at.”

In Proverb 1, *いちをきいてじふをしる Ichi wo kiite, jū wo shiru*, “One (acc. sign) hearing, ten (acc. sign) knows ;” or “Having heard one thing, he knows ten,” the predicative verbs *きいて kiite*, and *しる shiru*, end the clause, and the sentence.

98. 3. a. It is customary in Japanese speech, when two or more nouns are coordinated in a sentence, for the last noun of the series to take the particle belonging to each.

*Example :—*

Here are linked together a series of nouns, in which only the last receives the declension sign of the accusative:—*だれが あめ つち ひ つき みづ かげ ひ を おつくり なされました か Dare ga ame, tsuchi, hi, tsuki, mizu, kaze, hi wo otsukuri, nasaremashita ka*, “Who (nom. sign) heaven, earth, sun, moon, water, air, fire (acc. sign *wo*) august-author has become ?” Or, “Who has made heaven, earth, sun, moon, water, air and fire ?”

b. It is the rule also when several verbs or adjectives succeed one another in a sentence, that the last verb or adjective only takes the inflection or particle belonging to each, and that the verbs or adjectives preceding take the gerund, or indefinite Main Stem form.

*Illustrative of b. is Proverb 8:—ちり つもつて やま となる Chiri tsumotte, yama to naru*, “Dust heaping, mountain becomes ;” or, “Dust heaped up becomes a mountain.”

99. 4. In Japanese speech quotation is usually made without any change in the form of the words quoted (71). The added particle *と (to)*, “that,” with some verb mean-

ing “said,” points out the quotation. A quoted sentence thus is repeated as originally spoken and is closed by the words, “that he said.”

*Example:—*

みやうにち まある ど いこ ました *Myonichi mairu, to imashita.* “‘To-morrow I come,’ that he said”; or, “He said, ‘I will come to-morrow.’”

100. 5. Interrogation is indicated by the particle か *ka*? at the end of a clause or sentence. (66.)

*Example:—*

きましたか *Kimashita ka.* “Has he come?” きました *Kimashita.* “He has come.”

101. 6. Expressions concerning time ordinarily precede expressions concerning place.

*Examples:—*

いちじから がくかう に いく *Ichi ji kara, gakkō ni iku.* “From one o’clock I go to school;” or, “I go to school at one o’clock.”

102. 7. Final verbs and adjectives are often omitted and understood in many colloquial phrases. The meaning is clear without them.

*For example:—*

It is not necessary to say おはやう ございます *O hayō gozaimasū*, in friendly morning greeting; おはやう *O hayō*, is sufficient. The verb ございます *gozaimasū*, though used among comparative strangers for the sake of formal politeness, is generally dropped among intimate friends. ちよいと *Choito!* “A little!” is a call to a friend, meaning ちよいと (こちらへおいでなさい) *Choito (kochira ye o ide nasai).* “A little here to, honorably come, *deign* ;” or, “Please come here for a moment.” Many other like forms of speech are in use.

## CHAPTER III.

### WESTERN GRAMMAR IN JAPANESE SPEECH.

#### I. THE ARTICLE.

103. There is no ARTICLE among Japanese words.

When a speaker of the Japanese language wishes to single out, or to make definite, any thing named, he does so by the use of pronouns, verbs, adjectives and various distinguishing phrases. So far as its ordinary construction is concerned, the Japanese language is both indefinite and impersonal.

*For example :—*

In English “the book,” invariably points out a particular book which has in some way been previously brought to one’s attention. To reach the same end in Japanese one must say something like “book just named,” “bought book,” “book this man wrote,” “that book servant just brought,” and like periphrases.

#### II. THE NOUN.

In the Japanese language the noun, *i.e.* the name proper, is not inflected in any way to distinguish for it number, gender or case. In other words, the Japanese noun has no declension.

##### 1. NUMBER.

104. a. SINGULAR. If, however, it is necessary to specify only one thing of a kind, the numeral for “one,” ひとつ *hitotsu*, ひと *hito*, or いち *ichi*, is added to the noun either as prefix or suffix.



For example :—

ほん ひどつ *hon-hitotsu*, “one book” = “a book;” いち じ *ichi ji*, “one syllable” = “a syllable”; ひど はこ *hito-hako*, “one box” = “a box.”

b. PLURAL. When more than one thing is referred to, the Japanese add such words as ども *domo*, がた *gata*, ら *ra*, しう *shū*, and たち *tachi* to the noun.

For example :—

わたくし ども *watakushi-domo* = “we;” あなた がた *anata gata* = “you;” こども ら *kodomo ra* = “children;” ひやくせう しう *hyakushō shū* = “farmers;” やくじん たち *yakunin-tachi* = “officers.” Among these plural suffixes, がた *gata* and たち *tachi* are used for polite speech; among the others ら *ra* is least courteous.

c. Plurality is also shown in many instances by doubling the noun.

For example :—

われ われ *ware ware* = “we;” いろいろ *iro iro* = “all kinds;” くすり ぐすり *kusuri-gusuri*, = “medicines;” どころ どころ *tokoro-dokoro* = “places;” くに くに *kuni-guni* “countries,” and so on.

## 2. GENDER.

105. Difference in gender is indicated in a very few cases by the use of different words.

For example :—

をとこ *otoko*, “man;” をんな *onna* “woman;” むすこ *musuko*, “boy” (“son”); むすめ *musume*, “girl” (“daughter”).

Sometimes sex is distinguished by a prefix, を *o* or をん *on*, as masculine; め *me* or めん *men*, as feminine.

Example :—

を うし *o ushi*, “a bull;” or めん どり *men dori*, “a hen.”



But these distinctions are exceptional. Japanese words, as a rule, ignore number or sex. Such qualifications must usually be inferred from the rest of the sentence.

### 3. CASE.

106. By the use of particles, as suffixes, equivalents for the case forms common to the Western languages may be expressed.

ILLUSTRATIVE WORD.

やま *Yama*, "mountain."

Nom.	やま が (or は)	<i>Yama ga</i> (or <i>wa</i> ) = "a mountain."
Gen.	やま の	<i>Yama no</i> = "of a mountain."
Dat.	やま に (or へ)	<i>Yama ni</i> (or <i>ye</i> ) = "to a mountain."
Acc.	やま を	<i>Yama wo</i> = "a mountain."
Voc.	やま よ	<i>Yama yo!</i> = "O mountain!"
Abl.	やま より (or から)	<i>Yama yori</i> , (or <i>kara</i> &c.) = "from a mountain." &c.

### 4. CLASSES OF NOUNS.

107. As in all other languages, so in Japanese, nouns are of various kinds ;—SIMPLE, DERIVATIVE and COMPOUND.

108. *a. SIMPLE NOUNS.* These are original, undecomposable nouns, or, at least, names whose components are no longer separable without destroying the words : such as て *te* "hand" ; 戸 *to* "door" ; いぬ *inu* "dog" ; やま *yama* "mountain" ; くニ *kuni* "country."

109. *b. DERIVATIVE NOUNS.* These nouns are formed in Japanese by adding either prefixes or suffixes to nouns and to other words. There are for example :—

110. *α. Abstract Nouns.* These nouns are derived chiefly from the stems of adjectives by adding to them the syllable さ *sa*, which is equivalent to the English "ness."

For example :—

あつさ *atsusa* = “hotness,” or “heat;” たかさ *takasa* = “highness,” or “height;” おもさ *omosa*, “heaviness,” or “weight,” and so on.

111. The word *こと* *koto* “fact,” added to true adjectives forms also equivalents of abstract nouns, as :—しろい *shiroi koto* “white fact,” or “whiteness;” ふかい *fukai koto* “deep fact,” or “depth,” and the like.

112. The same word *こと* *koto*, added to some verbal forms, also produces equivalents of abstract nouns: as こまる *komaru koto* = “trouble fact,” or “anxiety;” できない *dekinai koto* = “can not fact,” or “impossibility;” しらない *shiranai koto* = “know not fact,” or “ignorance.”

113. *β. Concrete Nouns.* By the addition of the word *もの* *mono* “thing,” to adjectives and certain verbal forms equivalents of concrete nouns are produced. For example :—あを *ao mono* made up from “green,” and “thing,” = “vegetables;” うまい *umai mono* from “delicious,” and “thing,” = “delicacy;” ぬい *nui mono* from “sew,” and “thing,” = “embroidery,” or “needlework,” いれ *ire mono*, from “put into,” and “thing,” = “receptacle.”

114. *γ. Diminutive Nouns.* These nouns are formed by prefixing *こ* *ko* “little,” to nouns, as :—こいぬ *ko inu* “little dog,” or “puppy;” こやま *ko yama* “little mountain,” or “hill,” and so on.

115. *δ. Augmentative Nouns.* The prefix *おほ* *ō* = “great,” forms with nouns a class of magnifying nouns, such as :—おほやま *ō yama*, “great mountain;” おほあらし *ō arashi* = “great storm,” or “tempest;” おほぶね *ō bune* = “great boat,” or “ship;” おほぐらい *ō gurai* = “a great eater,” or “glutton.”

116. *Verbal Nouns.* The Main Stems of verbs are often used as nouns. For example:—そしる *soshiru* means “to speak evil,” そしり *soshiri* the Main Stem of *soshiru* is used in Proverb 5, as equivalent to “evil speaking;” よろこぶ *yorokobu* means “to be happy,” and よろこび *yorokobi* = joy; わらふ *warau* = “to laugh,” わらい *warai* = “laughter;” ひかる *hikaru* = “to shine,” ひかり *hikari* = “lustre,” or “brightness.” つき *tsuki* in Proverb 45, is the Main Stem of つく *tsuku* “cleaves to,” or “fastens on,” used substantively in the sense of “the act of applying fire.”

117. COMPOUND NOUNS. This class of nouns is numerous, and may be indefinitely enlarged. The compound nouns are for the most part composed as follows:—

118. *α.* A noun with a preceding qualifying noun. For example:—くすりや *kusuri ya*, made up of “medicine,” and “house,” = “drug-store;” がくもん *gakumon*, from “learning,” and “gate,” = “science;” かまくら *Kamakura* from “sickle,” and “ware-house,” = name of a celebrated city.

119. *β.* A noun combined with an adjective preceding. For example:—わるくち *warukuchi*, made up of “bad,” and “mouth,” = “evil speaking;” たかごゑ *taka goe* from “high,” and “voice,” (こゑ *koe*) = “loud voice;” やすもの *yasu mono* from “cheap,” and “thing,” = “cheap article;” めいけん *mei ken* from “famous” and “two-edged sword,” = “famous sword.”

120. *γ.* A noun combined with a verbal form preceding. For example:—なきづら *naki zura*, made up of “weeping,” and “cheek,” (つら *tsura*) = “crying face;” ぬすびと *nusubito*, from “steal,” and “person,” = “thief;” もやくひ *moyekui* from “burn,” and “stake,” = “brand,” or “charred stick.”

121. *δ.* A noun combined with a verbal form follow-

ing. For example:—すみ かき *sumi kaki*, made up from “charcoal,” and “to scrape,” = “fire-scraper;” ひと ころし *hito goroshi*, from “person,” and “killing,” = murder or murderer; なつ まけ *natsu make* from “summer,” and “lose in contest,” = “summer-languor.”

122. ε. Two verbal forms combined are often used substantively. For example:—かち まけ *kachi make*, made up of “win,” and “lose,” = “the question of victory or defeat;” ひきかへ *hikika*, from “draw,” and “return,” = “exchange”; ぬきがき *nukigaki*, from “draw out,” and “write down,” = “an epitome,” or “abstract.”

SPECIAL NOTE. a. In compound nouns the consonantal element of the first syllabic of the second word of the compound, as a rule, receives the にごり *nigori* (4), and is correspondingly changed in pronunciation. For example:—たか ごゑ *taka-goe* has ごゑ *goe* for こゑ *koe*; なきづら *naki-zura* has づら *zura* for つら *tsura*; ぬすびと *nusu-bito* has びと *bito* for ひと *hito*; ひとごろし *hito-goroshi* has ごろし *goroshi* for ころし *koroshi*; ぬき がき *nuki-gaki* has がき *gaki* for かき *kaki*.

Prof. B. H. Chamberlain thus formulates the law concerning these changes;—“The broad law governing the use of the にごり *nigori*, is that the initial surd, (*ch, sh, f, h, k, s, ts* or *t*), of an independent word,—especially of a noun,—changes into the corresponding sonant (*j, b, g, z* or *d*) when the word is used as the second member of a compound.”

b. In compounds the vowel element of the terminal syllabic of the first word of the compound often changes. Especially does the *e* element change into the *a* sound, as:—

たかはら *taka-hara*, “bamboo-grove,” a compound of たけ *take*, and はら *hara*; さかをけ *saka oke*, “a sake vat,” compounded of さけ *sake*, and をけ *oke*; しらは *shira ha*,

“white teeth,” compounded of しろ *shiro*, and は *ha*; かざでつぱう *kaza-deppō*, “air-gun,” compounded of かぜ *kaze*, and てつぱう *teppō*; うは ぐつ *uva-gutsu* “overshoes,” or “slippers,” compounded of うへ *ue*, and ぐつ *kutsu*.

### III. THE PRONOUN.

The SUBSTITUTES FOR NOUNS used by the Japanese are nouns which, by long service, have become purely pronominal. They are gathered into several groups expressing the different degrees of politeness or respect peculiar to Japanese speech.

#### 123. 1. PERSONAL PRONOUNS.

##### SINGULAR.

- First Person. I. わたくし *watakushi* (polite); わたし *watashi* (familiar, and used by women).  
 ぼく *boku* (used by students and soldiers).  
 てまへ *temae* (humble); をれ *ore* (rude).
- Second Person. You. あなた *anata* (polite); おまへさん *omae san* (familiar).  
 きみ *kimi* (used by students &c.).  
 おまへ *omae* (used by superiors);  
 きさま *kisama* (rude).
- Third Person. He. あの おかた *ano o kata* (polite);  
 あの ひと *ano hito* (familiar).  
 She. あの おかた *ano o kata* (polite); あの をん な *ano onna* (familiar).  
 あれ *are* (rude, for “he” or “she”).  
 It. それ *sore*.



## PLURAL.

Plurals for these pronouns are formed as for nouns, by adding *ども* *domo*, *がた* *gata*, *ら* *ra*, *しう* *shū* and *たち* *tachi*.

There are other substitutes for personal pronouns, but the names just given will serve for the present. It is to be noted especially that Japanese speakers make but very little use of personal pronouns.

124. 2. POSSESSIVE PRONOUNS. The particle *no* added to the personal pronoun forms makes them *possessive* :—

*わたくしの* *watakushi no*, “my,” or “mine ;” *あなたの* *anata no*, “your,” or “yours ;” *わたくしどもの* *watakushi domo no*, “our,” or “ours.”

125. 3. DEMONSTRATIVE PRONOUNS. The chief words for pointing out, directing attention, are the pronominal nouns :—

126. a. *これ* *kore*, “this one,” when the object is near, or possessed by, the speaker ; *それ* *sore*, “that one,” when the object is near, or in possession of the person spoken to, and *あれ* *are*, “that one,” when the object is far away, or not in possession of the person spoken to. Also :—

127. b. *この* *kono* “this,” *その* *sono* “that,” and *あの* *ano* “that,” are words used as pronominal adjectives. They are used in the same relations respectively, as,—*これ* *kore*, *それ* *sore* and *あれ* *are*.

128. c. Besides these words, there are such derivatives as,—*こんな* *konna*, “this kind of,” *そんな* *sonna*, “that kind of,” and *あんな* *anna*, “that kind of,” and their equivalents *かう* *kō iū*, “this called,” *さう* *sō iū*, “that called,” and *あゝ* *ā iū*, “that called.”

## ILLUSTRATIVE PHRASES :—

*これはいくらですか* *Kore wa ikura desu ka?* “As for this one, how much is it?”



それはとうどよい *Sore wa chōdo yoi.* “As for that one, (it is) just right.”

あれはなんですか *Are wa nan desu?* “As for that, what is (it)?”

このみち *Kono michi.* “This road.”

そのはこ *Sono hako.* “That box.”

かういふらふそく *Kō iū rōsoku.* “This kind of a candle.”

**129. 4. INTERROGATIVE PRONOUNS.** The chief words used for inquiring, or asking questions, are the pronominal nouns *だれ dare*, “who,” *どれ dore*, “which,” and *なに nani*, “what.” Among other words used in the same way the adjective *どなた donata*, “which side,” (a polite substitute for *どれ dore*), is of especial importance.

ILLUSTRATIVE PHRASES :—

だれがさういつた *Dare ga sō itta?* “Who said so?” (familiar.)

どなたです *Donata desu?* “Who is it?” (polite.)

どれがいちばんいいか *Dore ga ichiban ii ka?* “Which is the best?” (familiar.)

なにこようでございますか *Nani go yō de gozaimasu ka?* “What honorable business is there?” i.e. what can I do for you?” (polite.)

**130. 5. RELATIVE PRONOUNS.** In the Japanese language reference, or relation, to another noun, or pronoun, in a sentence is secured by using the verb of the relative clause as an adjective. There are no relative pronouns proper.

ILLUSTRATIVE PHRASES :—

にげたどろぼう *Nigeta dorobō.* “The ran away robber,” i.e. “the robber who ran away.”

かれたまつ *Kareta matsu.* “The withered pine,” i.e. “the pine which withered.”

さいちらうといふひと *Saichirō to iū hito.* “Saichirō

that called person," i.e. "the person who is named Saichirō."

131. 6. INDEFINITE PRONOUNS. There are certain words which, used pronominally to express distribution, number, quantity, comparison &c., may be called indefinite pronouns. These words are formed by adding か *ka*, も *mo*, でも *demo*, and ぞ *zo* to the interrogatives, as:—

だれ か <i>dare ka</i> , "somebody."	どれ か <i>dore ka</i> , "some one thing."
だれ も <i>dare mo</i> , "anybody," or "somebody."	どれ も <i>dore mo</i> , "any one thing," or "nothing."
だれ でも <i>dare de mo</i> , "anybody."	どれ でも <i>dore de mo</i> , "anything whatever."
なに か <i>nani ka</i> , "anything."	なん も <i>nani mo</i> , "anything," or "nothing."
なん でも <i>nan de mo</i> , "anything whatever."	なん ぞ <i>nan zo</i> , "anything."

Polite form for だれ *dare*,—

どなた か *donata ka*, "somebody."

どなた も *donata mo*, "everybody."

どなた でも *donata de mo*, "anybody."

だれ も *dare mo*, どれ も *dore mo*, and なに も *nani mo*, are, as a general rule, used with negative verbs, and are equivalent to the English words "nobody," and "nothing."

ILLUSTRATIVE PHRASES:—

だれ か さう いった *Dare ka sō itta*. "Somebody said so."

だれ も しつて いません *Dare mo shitte imasen*. "Nobody knows it."

だれ でも しつて います *Dare de mo shitte imasu*. "Everybody knows it."

どなた も いかれません *Donata mo ikaremasen*. "Nobody can go."

どなたでもいかれる *Donata demo ikareru*. “Anybody can go.”

どれかひとつちょうだい *Dore ka hitotsu chōdai*. “Please give me one or the other.”

どれもいけませんか *Dore mo ikemasen ka*. “Wont one of these suit you?”

どれでもちょうだい *Dore de mo chōdai*. “Please give me any one of them.

なにかちょうだい *Nani ka chōdai*. “Please give me something.”

なにもありません *Nani mo arimasen*. “I have nothing at all.”

なんでもよろしい *Nan de mo yoroshii*. “Anything whatever will do.”

#### IV. THE VERB.

VERBS, or the words which assert, or declare, something about the things named by nouns, are peculiarly treated in the Japanese language.

##### 1. CLASSES OF VERBS.

132. As in other languages, so in the Japanese language, the verbs, in accordance with their use, separate into two main classes, TRANSITIVE and INTRANSITIVE. That is, some verbs have objects which receive the action expressed by them, and others of the verbs express the action fully in themselves.

For example:—なほす *naosu* “I mend,” or “cure,” is a transitive verb. On hearing it spoken one wishes to know what is mended, or who is cured. But なほる *naoru* “I get well,” describes in itself fully the action it expresses. なほる *naoru* is an intransitive verb.

133. The transitive or intransitive character of Japanese

verbs, however, does not show itself in any peculiarity of structure. Many verbs having roots or stems in common, as transitive or as intransitive, have reciprocally different terminations.

For example,—かへす *kaesu* “give back,” or “return,” is transitive, and かへる *kaeru* “return,” is intransitive. But this peculiarity does not definitely distinguish these verbs as transitive, and as not transitive. There are verbs which have just the contrary formation and character, as,—たつ *tatsu* “stand,” which is intransitive, and たてる *tateru* “set up,” which is transitive. But やく *yaku* “burn,” is transitive, and やける *yakeru* “burn,” is intransitive; while あく *aku* “be open,” is intransitive, and あける *akeru* “open,” is transitive. Only by familiarity with its use can a student know whether a Japanese verb is transitive or not.

## 2. NUMBER AND PERSON.

**134.** Japanese verbs have no forms which show either number or person.

For example,—the word なほす *naosu* whose meaning is “mend,” or “cure,” remains the same in a sentence whether one intends to say “I, you, we, or they, mend,” or “he, she, or it, mends;” so also まける *makeru* “lose,” or “lower a price,” stands for “I, you, we, or they, lower a price,” or “he, she, or it, loses.” This fact holds good for every verb.

**135. a.** Distinction of PERSON is generally understood through the use of pronouns. Especially by the use of humble or honorific verbs does a speaker make it known whether he is referring to himself, or to others.

**b.** Distinction of NUMBER, when necessary, is made by the use of associated pronouns, numerals, and by other auxiliary words.

## 3. TENSE.

**136.** Inflection of verbs for the purpose of specifying the TIME of the action, or the state, told of by the verbs, is almost wholly confined to forms which indicate present, or past time, and this time as either certain, or probable. In Japanese speech therefore there are properly only four tenses:—**1. The Certain Present; 2. The Probable Present; 3. The Certain Past, and 4. The Probable Past.**

*a.* **Future time** is expressed by words associated with the present tenses, and often by the Probable Present tense alone.

1. The verb, *e.g.*, なほす *naosu*, or まける *makeru*, has thus really by inflection only four tenses, as follows:—

TENSE.	治す/なほす NAOSU.直す	まける MAKERU.
Certain Present.	なほす <i>naosu</i> , mend, or mends.	まける <i>makeru</i> , lose, or loses.
Probable Present (or Future.)	なほさう <i>naosō (naosa-u)</i> , probably mends, or will mend.	まけやう <i>makeyō</i> , probably loses, or will lose.
Certain Past.	なほした <i>naoshita</i> , mended.	まけた <i>maketa</i> , lost.
Probable Past.	なほしたらう <i>naoshitarō</i> , probably mended.	まけたらう <i>maketarō</i> , probably lost.

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**137. 2.** There is a further time inflection of Japanese verbs, an indefinite tense form. It is named **The Alternative, or Frequentative Form.** It seldom is used without a companion word having the same inflec-



tion. Its function is to show occasional action, or alternation of action. *E.g.* :—

Alternative Form.	なほしたり <i>naoshitari</i> , sometimes mends.	まけたり <i>maketari</i> , sometimes loses.
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## 4. MODE.

138. Inflection for the purpose of showing the MODE or MANNER of the assertion made by the verbs consists of forms expressing simple declaration, contingency or doubt, and command. That is, there are (1) Indicative, (2) Subjunctive, and (3) Imperative Mode forms among Japanese verbs.

The Subjunctive Mode consists practically of two forms, *a.* The Conditional, and *b.* The Concessive, according as the action of the verb shows dependence, or involves concession.

TENSE.	1. INDICATIVE MODE.	
Present.	なほす <i>naosu</i> , (I) mend.	まける <i>makeru</i> , (he) loses.
Past.	なほした <i>naoshita</i> , (he) mended.	まけた <i>maketa</i> , (I) lose.

TENSE.	2. SUBJUNCTIVE MODE. <i>a.</i> CONDITIONAL.	
Present.	なほせば <i>naoseba</i> , if (he) mend.	まければ <i>makereba</i> , if (she) lose.
Past.	なほしたら <i>naoshitara</i> , if (I) had mended.	まけたら <i>maketara</i> , if (he) had lost.



TENSE.	2. SUBJUNCTIVE MODE. <i>b.</i> CONCESSIVE.	
Present.	なほせど <i>naosedo</i> , though (he) mend.	まけれど <i>makeredo</i> , though (I) lose.
Past.	なほしたれど <i>naoshita- redo</i> , though (I) have mended.	まけたれど <i>maketaredo</i> , though (she) lost.

	3. IMPERATIVE MODE.	
	なほせ <i>naose</i> , mend!	まけろ <i>makero</i> , lose!

## 5. ADJECTIVAL VERB FORMS.

139. There are some other forms of the verb whose uses give them a larger than verbal character : they are closely allied with adjectives. These forms are generally classed under the names, *a. Gerund, Participle, or Subordinative Form*, and *b. Desiderative Form, or Desiderative Adjective*.

## GERUND.

なほして <i>naoshite</i> , mending, having mended.	まけて <i>makete</i> , losing, having lost.
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## DISIDERATIVE FORM.

なほしたい <i>naoshitai</i> , wishes to mend.	まけたい <i>maketai</i> , wishes to lose.
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## 6. PROCESS OF INFLECTION.

140. The ultimate element of the verb, or its simplest form, is named THE ROOT. From the root all inflection pro-

ceeds. In the Japanese verb the root is often hidden, or its immediate growth is difficult to trace. We need not attempt a study of this perplexing subject.

**141.** VERBAL INFLECTION, so far as the student of this manual need study it, may commence with certain developed forms of the verb which can be accepted as PRIMARY STEMS, OR BASES, to which all further inflections have been joined. These forms are four ; and they are at but a small remove from the root. They give practical starting places for verbal study.

**142.** Western grammarians have named these primary verbal variations, not in accordance with their full functions, but after some especially prominent service they perform in speech. They have been designated by different writers, as:—1. “The Root,” or “The Stem,” or “The Indefinite Form”; 2. “The Negative Base”; 3. “The Indicative,” or “The Certain Present,” and 4. “The Conditional Base.”

In exhibiting the inflection of the verb, some of the writers who have named one of the variations “The Root,” or “The Stem,” have treated the three other variations as though they were derived from this “root,” or “stem,” by a series of terminal changes. It is not probable that these forms were in fact so derived. The several stems apparently have only a root in common. In this manual these four primary inflection forms shall therefore be figured under the name STEMS OF INFLECTION.

**143.** The STEMS OF INFLECTION shall be treated as though related to one another like so many different stems separating from the same root. We do not propose, however, to make any essential change in the names which foreign grammarians, generally, have agreed to give to these four primary verbal variations. We shall adopt the names most commonly held, only modifying them so as to sustain the

metaphor *stem* here proposed, and substituting among them for the term “The Root,” or “The Stem,” or “The Indefinite Form,” the term *The Main Stem*.

The four primary Japanese verbal variations as studied in this manual appear, therefore, as the STEMS OF INFLECTION, named severally,—

1. *The Main Stem,*
2. *The Negative Stem.*
3. *The Certain Present Stem,* and
5. *The Conditional Stem.*

144. 1. *The Main Stem.* This primary variation supports a larger number of verbal inflections than any of the others. It terminates with a syllabic in either *i* or *e*, as for example:—with し *shi* in なほし *naoshi* of the verb meaning “mend;” with け *ke* in まけ *make* of the verb meaning “lose;” and with ぢ *ji* in おぢ *oji* of the verb meaning “fear.”

145. a. By the addition of various words and particles, the Main Stem supports the positive past tenses in all modes, also the positive alternative form, the positive gerund, and the desiderative form of all verbs. Moreover, it supports all the inflections of the large number of verbs which are grouped together as the Second Conjugation, and also all modes and tenses of the polite forms of inflection.

146. b. In sentences where several verbs occur in different clauses, each, however, characterized by the same time and mode, all the verbs, except the last, take the Main Stem form, leaving for the final verb the function of giving time and mode to the action of the whole sentence by means of proper inflection.

147. c. The Main Stem also appears at times as a noun; also, it forms compounds with other parts of speech.

148. 2. *The Negative Stem.* This stem stands next

to the Main Stem in importance in the process of inflection. It terminates in a syllabic in *a* for all the verbs which are grouped together as the First Conjugation. In the Second Conjugation its terminal is either an *e* syllabic, or an *i* syllabic.

For example :—*なほさ* *naosa* is the Negative Stem for the verb meaning “mend;” *まけ* *make* for the verb “lose;” and *おち* *oji* for the verb “fear.”


149. *a.* In the group of verbs making the First Conjugation, the Negative Stem supports nearly all negative inflections. It supports the probable present tense, and the passive, or potential, and causative inflections also.

150. *b.* In the Second Conjugation the Main Stem and the Negative Stem, as said before, are the same ; that is, the Negative Stem in the Second Conjugation is but a name given to the Main Stem, for the sake of convenience in exhibiting the verbal paradigms.


151. 3. *The Certain Present Stem.* This stem does not take any extended part in the process of inflection. It supports only the negative probable present, and the negative imperative inflections. It assists, also, in the formation of some *quasi* forms of inflection. Standing alone, it indicates the certain present tense.

152. *a.* In form, the Certain Present Stem terminates in a syllabic in *u* ; that is, in the First Conjugation its terminal is any one of the syllabics in *u*, but in the Second Conjugation its terminal is the syllabic *ru* suffixed to the Main Stem.

For example :—*す* *su* forming *なほす* *naosu* for the verb “mend;” and *る* *ru* forming *まける* *makeru* and *おちる* *ojiru* for the verbs “lose” and “fear,” produce the Certain Present Stems of these verbs.

 153. *b.* *The Certain Present Stem has been selected as the name by which each verb is known.*

For example:—the verb meaning “mend” is なほす *naosu*; “lose” is まける *makeru*; “fear” is おちる *ojiru*; “hear” is きく *kiku*; “know” is しる *shiru*; “wear” is きる *kiru*; “grow” is はえる *haeru*; “see” is みる *miru*; “eat” is たべる *taberu*; “go out” is 出る *deru*, &c.

 154. *c.* By means of the Certain Present Stem in connection with the Main Stem, the special groupings of Japanese verbs in Conjugation are determined.

155. *d.* The Certain Present Stem does duty in speech not only as a verb, but often as a noun, and also as an adjective.

156. 4. *The Conditional Stem.* This stem serves to support inflection in the two forms of the subjunctive mode, *i.e.* the present conditional and the present concessive. It is also identical with the imperative mode of the verbs grouped in what is called the First Conjugation. In form it terminates in a syllabic in *e*; that is, in the First Conjugation its terminal is any one of the syllabics in *e*, but in the Second Conjugation its terminal is the syllabic *re* suffixed to the Main Stem.

For example:—*se* forming なほせ *naose* for the verb “mend”; *re* forming まけれ *makere* and おぢれ *ojire* for the verbs “lose” and “fear,” produce the Conditional Stems of these verbs.

#### 157. SUMMARY

FOR THE VERBS	なほす NAO SU	まける MAKE RU	おちる OJI RU
THE MAIN STEM IS	なほし <i>nao shi</i>	まけ <i>make</i>	おぢ <i>oji.</i>
THE NEGATIVE STEM IS	なほさ <i>nao sa</i>	まけ <i>make</i>	おぢ <i>oji.</i>



THE CERTAIN PRESENT STEM IS	なほ す <i>nao su</i>	まけ る <i>make ru</i>	おち る <i>oji ru.</i>
THE CONDITIONAL STEM IS	なほ せ <i>nao se</i>	まけ れ <i>make re</i>	おち れ <i>oji re.</i>

158. The PROCESS OF INFLECTION for Japanese verbs therefore takes its start, so far as it is examined in this manual, from these four Stems of Inflection: the Main Stem; and its associates,—the so-called Negative; the Certain Present; and the Conditional Stems. All verbal inflection will here be considered as proceeding from, or as being supported by, one or the other of these primary variations.

#### 7. GROUPINGS IN INFLECTION: CONJUGATION.

159. As the PROCESS OF INFLECTION goes on from these primary variations,—the Stems of Inflection,—the verbal forms differentiate into two distinctly marked groups, which are named CONJUGATIONS. The two Conjugations may be distinguished as follows:—

160. 1. THE FIRST CONJUGATION. This conjugation consists of all verbs whose Main Stems end in a syllabic in *i*, and whose Certain Present Stems end in the *u* syllabic of the same series as that of the Main Stem terminal. (154.)

*Illustrations:*—If the Main Stem of a verb ends in き *ki* and the Certain Present in く *ku*; or, if further, the former ends in ぎ *gi* and the other in ぐ *gu*; or in し *shi* and in す *su*; ぢ *ji* and づ *zu*; ち *chi* and っ *tsu*; ひ *hi* (*i*) and ふ *fu* (*u*); み *mi* and む *mu*; り *ri* and る *ru*, and so on throughout the several series of syllables as shown in the syllabary of the *Katakana* on page 24, that verb may be classed in the First Conjugation.

161. All the forms of inflection of verbs whose Main



Stems and Certain Present Stems are so marked follow one model,—euphonic changes in the stems excepted.

ILLUSTRATIVE VERBS :—

	MAIN STEM	CERTAIN PRESENT
す “mend”	なほし <i>naoshi</i> .....	なほす <i>naosu</i>
き “hear”	きこ <i>kiki</i> .....	きく <i>kiku</i>
く “smell”	かぎ <i>kagi</i> .....	かぐ <i>kagu</i>
る “know”	しり <i>shiri</i> .....	しる <i>shiru</i>
く “look at”	のぞき <i>nozoki</i> .....	のぞく <i>nozoku</i>
く 勝つ “win”	かち <i>kachi</i> .....	かつ <i>katsu</i>
い “enter”	いり <i>iri</i> .....	いる <i>iru</i>
く 編む “twist”	なひ <i>nai</i> .....	なふ <i>nau</i>
る “return”	かへり <i>kaeri</i> .....	かへる <i>kaeru</i>
む “draw back”	ひっこみ <i>hikkomi</i> ....	ひっこむ <i>hikkomu</i>
る “shine”	てり <i>teri</i> .....	てる <i>teru</i>
る “go” or “come”	まゐり <i>mairi</i> .....	まゐる <i>mairu</i>
“row”	こぎ <i>kogi</i> .....	こぐ <i>kogu</i>
“blow”	ふき <i>fuki</i> .....	ふく <i>fuku</i>
“fly”	とび <i>tobi</i> .....	とぶ <i>tobu</i>
“hold in the mouth”	ふくみ <i>fukumi</i> ....	ふくむ <i>fukumu</i>
“pile up”	つもり <i>tsumori</i> .....	つもる <i>tsumoru</i>
探る “take” 取る	とり <i>tori</i> 執る.....	とる <i>toru</i> 捕る
“become” 成る	なり <i>nari</i> .....	なる <i>naru</i>
“climb”	のぼり <i>nobori</i> .....	のぼる <i>noboru</i>
遣る “give”	やり <i>yari</i> .....	やる <i>yaru</i>
“buy”	かひ <i>kai</i> .....	かふ <i>kau</i>
在る “be”	あり <i>ari</i> .....	ある <i>aru</i>
“go”	いき <i>iki</i> .....	いく <i>iku</i> . ?

**162. Euphonic Changes :—**In all verbs of the First Conjugation certain changes, chiefly euphonic, take place within the Main Stem during the process of inflection. These changes appear particularly in the gerund, in the past tenses, and in the alternative form.

TO ILLUSTRATE:—

163. a. If the Main Stem ends in the *ki* syllabic, the consonantal element *k* is dropped.

Examples:—

VERB.	MAIN STEM.	GERUND.	CERTAIN PAST.	CONDITIONAL PAST, ETC.	ALTERNATIVE FORM.
やく <i>Yaku</i> burn.	やき <i>yaki</i>	やいて <i>yaiite</i>	やいた <i>yaita</i>	やいたら <i>yaitara</i>	やいたり <i>yaitari</i>
きく <i>Kiku</i> hear.	きく <i>kiki</i>	きいて <i>kiite</i>	きいた <i>kiita</i>	きいたら <i>kiitara</i>	きいたり <i>kiitari</i>
とく <i>Toku</i> melt.	とき <i>toki</i>	といて <i>toite</i>	といた <i>toita</i>	といたら <i>toitara</i>	といたり <i>toitari</i>
せく <i>Seku</i> hurry.	せき <i>seki</i>	せいて <i>seite</i>	せいた <i>seita</i>	せいたら <i>seitara</i>	せいたり <i>seitari</i>
ふく <i>Fuku</i> blow.	ふき <i>fuki</i>	ふいて <i>fuite</i>	ふいた <i>fuita</i>	ふいたら <i>fuitara</i>	ふいたり <i>fuitari</i>
のぞく <i>Nozoku</i> peer.	のぞき <i>nozoki</i>	のぞいて <i>nozuite</i>	のぞいた <i>nozaita</i>	のぞいたら <i>nozoitara</i>	のぞいたり <i>nozoitari</i>

*Exception*:—い く *iku* “go,” Main Stem い き *iki*, forms its gerund as い つ て *itte*, its past tenses and alternative form as い つ た *itta* etc.,—い つ た り *ittari*.

164. *b.* If the Main Stem ends in the ん *gi* syllabic, the consonantal element *g* is dropped and the *r* sound of the suffixes is changed into *d*.

*Examples*:—

VERB.	MAIN STEM.	GERUND.	CERTAIN PAST.	CONDITIONAL PAST &c.	ALTERNATIVE FORM.
か ぐ <i>Kagu</i> smell.	か ぎ <i>kagi</i>	か い で <i>kaide</i>	か い た <i>kaida</i>	か い た ら <i>kaidara</i>	か い た り <i>kaidari</i>
こ ぐ <i>Kogu</i> row.	こ ぎ <i>kogi</i>	こ い で <i>koidē</i>	こ い た <i>koida</i>	こ い た ら <i>koidara</i>	こ い た り <i>koidari</i>
へ ぐ <i>Hegu</i> peel off.	へ ぎ <i>hegi</i>	へ い で <i>heide</i>	へ い た <i>heida</i>	へ い た ら <i>heidara</i>	へ い た り <i>heidari</i>

165. *c.* If the Main Stem ends in the *χ* *bi* or *み* *mi* syllabic, the vowel element *i* is dropped. The *b* or *m* element is changed into an *n* sound, and the *r* sound of the suffixes becomes the sound of *d*.

*Examples:—*

VERR.	MAIN STEM.	GERUND.	CERTAIN PAST.	CONDITIONAL PAST, ETC.	ALTERNATIVE FORM.
とぶ <i>Tobu</i> fly.	とび <i>to-bi</i>	とんで <i>ton-de</i>	とんだ <i>ton-da</i>	とんだら <i>ton-dara</i>	とんだり <i>ton-dari</i>
あむ <i>Amu</i> weave.	あみ <i>ami</i>	あんで <i>an-de</i>	あんだ <i>an-da</i>	あんだら <i>an-dara</i>	あんだり <i>an-dari</i>
ひっこむ <i>Hikkomu</i> draw back.	ひっこみ <i>hik-komi</i>	ひっこん <i>hik-konde</i>	ひっこんだ <i>hik-konda</i>	ひっこんだら <i>hik-kondara</i>	ひっこんだり <i>hik-kondari</i>
ふくむ <i>Fukumu</i> hold in the mouth.	ふくみ <i>fuk-umi</i>	ふくんで <i>fuk-un-de</i>	ふくんだ <i>fuk-un-da</i>	ふくんだら <i>fuk-un-dara</i>	ふくんだり <i>fuk-un-dari</i>

166. *d.* If the Main Stem ends in a *ち* *chi* syllabic, the vowel element *i* is dropped, and the consonantal element *ch*, or rather *rch*, is sounded with the suffixes as a doubled *r*.

*Examples:—*

VERB.	MAIN STEM.	GERUND.	CERTAIN PAST.	COND. PAST.	ALT. FORM.
かつ <i>Katsu</i> win.	かち <i>kachi</i>	かつて <i>katte</i>	かつた <i>katta</i>	かつたら <i>kattara</i>	かつたり <i>kattari</i>
もつ <i>Motsu</i> hold.	もち <i>mochi</i>	もつて <i>motte</i>	もつた <i>motta</i>	もつたら <i>mottara</i>	もつたり <i>mottari</i>
ぶつ <i>Butsu</i> beat.	ぶち <i>buchi</i>	ぶつて <i>butte</i>	ぶつた <i>butta</i>	ぶつたら <i>buttara</i>	ぶつたり <i>buttari</i>

167. *e.* If the Main Stem ends in a *り* *ri* syllabic, the vowel element *i* is dropped, and the consonantal element *r* is sounded with the suffixes as a doubled *r*.

Examples:—

VERB.	MAIN STEM.	GERUND.	CERT. PAST.	COND. PAST, ETC.	ALT. FORM.
つもる <i>Tsumoru</i> accumulate.	つも <i>h</i> <i>tsumori</i>	つもつて <i>tsumotte</i>	つもつた <i>tsumotta</i>	つもつたら <i>tsumottara</i>	つもつたり <i>tsumottari</i>
とる <i>Toru</i> take.	と <i>h</i> <i>tori</i>	とつて <i>totte</i>	とつた <i>totta</i>	とつたら <i>tottara</i>	とつたり <i>tottari</i>
なる <i>Naru</i> become.	な <i>h</i> <i>nari</i>	なつて <i>natte</i>	なつた <i>natta</i>	なつたら <i>nattara</i>	なつたり <i>nattari</i>
ある <i>Aru</i> be.	あ <i>h</i> <i>ari</i>	あつて <i>atte</i>	あつた <i>atta</i>	あつたら <i>attara</i>	あつたり <i>attari</i>
しる <i>Shiru</i> know.	し <i>h</i> <i>shiri</i>	しつて <i>shitte</i>	しつた <i>shitta</i>	しつたら <i>shittara</i>	しつたり <i>shittari</i>
のぼる <i>Noboru</i> climb.	のぼ <i>h</i> <i>nobori</i>	のぼつて <i>nobotte</i>	のぼつた <i>nobotta</i>	のぼつたら <i>nobottara</i>	のぼつたり <i>nobottari</i>
やる <i>Yaru</i> give	や <i>h</i> <i>yari</i>	やつて <i>yatte</i>	やつた <i>yatta</i>	やつたら <i>yattara</i>	やつたり <i>yattari</i>



168. *f*. If the Main Stem ends in the syllable *い* or *ひ*, the vowel syllable is dropped, and the initial consonantal element of the suffixes, *r*, is doubled.

Examples:—

VERB.	MAIN STEM.	GERUND.	CERTAIN PAST.	COND. PAST, ETC.	ALTERNATIVE FORM.
なふ <i>Nau</i> twist.	なひ <i>nai</i>	なつて <i>natte</i> なうて <i>nôte</i>	なつた <i>natta</i> なうた <i>nôta</i>	なつたら <i>nattara</i> なうたら <i>nōtara</i>	なつたり <i>nattari</i> なうたり <i>nōtari</i>
かう <i>Kau</i> buy.	かひ <i>kai</i>	かつて <i>katte</i> かうて <i>kôte</i>	かつた <i>katta</i> かうた <i>kôta</i>	かつたら <i>kattara</i> かうたら <i>kōtara</i>	かつたり <i>kattari</i> かうたり <i>kōtari</i>
いふ <i>Iu</i> say.	いひ <i>ii</i>	いつて <i>itte</i> いふて <i>iûte</i>	いつた <i>itta</i> いふた <i>iuta</i>	いつたら <i>ittara</i> いふたら <i>iutara</i>	いつたり <i>ittari</i> いふたり <i>iutari</i>
わらふ <i>Warau</i> laugh.	わらひ <i>warai</i>	わらつて <i>waratte</i>	わらつた <i>waratta</i>	わらつたら <i>warattara</i>	わらつたり <i>warattari</i>

169. NOTE. In verbs of this class, properly speaking, the terminal syllabics belong to the H or Spirant series of syllables, and their euphonic changes follow the changes peculiar to the syllabics は *ha*, ひ *hi*, ふ *fu*, へ *he*, ほ *ho*.

Especially to be noted is the fact that the Negative Stem appears as *WA*, and not as *A* or *HA*. For example, the Negative Stem of なふ *nau* (*nafu*) is なは *nawa* (*naha*) not *naa*. So, of かふ *kau* (*kafu*), かは *kawa* is the Negative Stem. Of いふ *iu* (*ifu*) いは *iva*, and of わらふ *warau* (*warafu*) わらは *warawa*, are the Negative Stems. Thus with other verbs also.

170. 2. THE SECOND CONJUGATION. The Second Conjugation consists of all verbs whose Main Stems end in a syllabic in either *E*, or in *I*, and whose Certain Present Stems are formed by the addition of the syllabic る *ru* to the Main Stems.

For example:—If the Main Stem of a verb ends in け *ke* and the Certain Present in ける *keru*; or further, the former in き *ki* and the other in きる *kiru*; or further, in せ *se* and in せる *seru*; ぢ *ji* and ぢる *jiru*; or ぬ *ne* and ぬる *neru*; に *ni* and にる *niru*; or め *me* and める *meru*; or み *mi* and みる *miru*, and so on throughout the several series of the *E* and *I* series of syllabics, that verb is classed in the Second Conjugation.

ILLUSTRATIVE VERBS:—

	MAIN STEM	CERTAIN PRESENT
“lose”	まけ <i>make</i> .....	まける <i>makeru</i>
“fear”	れぢ <i>oji</i> .....	れぢる <i>ojiru</i>
“wear”	き <i>ki</i> .....	きる <i>kiru</i>
“sleep”	ぬ <i>ne</i> .....	ぬる <i>neru</i>
“grow”	はえ <i>hae</i> .....	はえる <i>haeru</i>
“be”	ゐ <i>i</i> .....	ゐる <i>iru</i>
“get”	え <i>e</i> .....	える <i>eru</i>

	MAIN STEM	CERTAIN PRESENT
"go out"	で <i>de</i> .....	でる <i>deru</i>
"cool"	さめ <i>same</i> .....	さめる <i>sameru</i>
"see"	み <i>mi</i> .....	みる <i>miru</i>
"eat"	たべ <i>tabe</i> .....	たべる <i>taberu</i>
"bathe"	あび <i>abi</i> .....	あびる <i>abiru</i>
"break"	をれ <i>ore</i> .....	をれる <i>oreru</i>
"borrow"	かり <i>kari</i> .....	かりる <i>kariru</i>

171. In the Second Conjugation the process of inflection divides the inflected forms into two series. These series are distinguished from one another, however, only by the syllabic in *e*, or in *i*, with which the Main Stem terminates. In all other respects the forms of inflection conform to one model. For this reason we group these two series of inflections in one Conjugation, and distinguish them as the **FIRST**, and the **SECOND, FORMS of the SECOND CONJUGATION.**

### 8. PARADIGMS OF THE VERBS.

172. Japanese verbs may therefore be grouped into two Conjugations, and their process of inflection may be considered as being supported by **FOUR STEMS.**

**TABLE OF STEM SIGNS.**

FIRST CONJUGATION.	SECOND CONJUGATION.	
	FORM I.	FORM II.
<i>Main Stem,</i> ending with a syll. in <i>i</i> ,	in <i>e</i> ,	in <i>i</i> .
<i>Negative Stem,</i> ,, ,, ,, ,, ,, <i>A</i> ,	,, <i>E</i> ,	,, <i>I</i> .
<i>Cert. Pres. Stem,</i> ,, ,, ,, ,, ,, <i>U</i> ,	,, <i>ERU</i> ,	,, <i>IRU</i> .
<i>Cond. Stem,</i> ,, ,, ,, ,, ,, <i>E</i> ,	,, <i>ERE</i> ,	,, <i>IRE</i> .

Beginning with the form of the verb declaring direct, simple action, that is, with the primary variation here named

the Main Stem, let us follow the process of inflection.

We shall take as illustrative verbs, the three which have been named なほす *naosu*, まける *makeru*, and おちる *ojiru*.

The Main Stems of these verbs are なほし *naoshi*, まけ *make*, and おち *oji*.

173. 1. *The Main Stem*, as said before, bears a larger number of inflections than any of the other primary variations. In some verbs it is apparently the root of the word: in the Second Conjugation this stem in reality supports all inflection.

174. *a.* In the FIRST CONJUGATION for the verb なほす *naosu* we have the Main Stem—

なほし *naoshi*.

By the use of suffixes to the Main Stem the following forms are produced for this verb :—

Gerund	なほし—て	<i>naoshi-te</i> ,	having mended, mending
Cert. Past	,, -た	,, - <i>ta</i> ,	mended, have mended
Cond.	,, -たら	,, - <i>tara</i> ,	if (I) had mended
Prob.	,, -たらう	,, - <i>tarō</i> ,	probably (he) mended
Conc.	,, -たれど	,, - <i>taredo</i> ,	though (he) mended
Alt. Form	,, -たり	,, - <i>tari</i> ,	at times mending
Des.	,, -たい	,, - <i>tai</i> ,	(he) wishes to mend

175. NOTE. Polite inflection for the First Conjugation, and for the Second Conjugation also, is made by adding most of the inflected forms of the verb ます *masu* to the Main Stem of a verb. For example :—なほす *naosu* is made to serve polite speech under the form なほします *naoshi-masu*. In the inflections of the verb compounded as なほします *naoshimasu*, only the suffix ます *masu* undergoes change.

176. *b.* In the SECOND CONJUGATION there are for the verbs まける *makeru* and おちる *ojiru*, the Main Stems—

まけ *make* and おち *oji*

from which are produced the

Gerund	まけて	<i>make te</i>	and	おちて	<i>oji te</i>
Certain Past	„ た	„ <i>ta</i>	„	„ た	„ <i>ta</i>
Cond.	„ たら	„ <i>tara</i>	„	„ たら	„ <i>tara</i>
Probable	„ たらう	„ <i>tarō</i>	„	„ たらう	„ <i>tarō</i>
Conces.	„ たれど	„ <i>taredo</i>	„	„ たれど	„ <i>taredo</i>
Alt. Form	„ たり	„ <i>tari</i>	„	„ たり	„ <i>tari</i>
Desid. Form	„ たい	„ <i>tai</i>	„	„ たい	„ <i>tai</i>

177. NOTE. But, besides these inflections which are here given simply for the purpose of running a parallel with the inflections of the First Conjugation just shown, the Main Stem really supports all the forms of inflection of the Second Conjugation, as appears in the process of inflection continued below.

178. 2. *The Negative Stem* is second in importance to the Main Stem in supporting inflection. It exists as an independent stem only in the First Conjugation. In the Second Conjugation, what is called the Negative Stem is only the Main Stem as it appears in the forms of inflection which correspond to the inflection forms supported by the First Conjugation Negative Stem.

179. *a.* In the FIRST CONJUGATION for the verb なほす *naosu* the Negative Stem is

なほさ *naosa*.

By the use of suffixes the following forms are produced from なほさ *naosa* :—

Probable Present, (Pos.) なほさう		<i>naosa-u</i> ( <i>naosō</i> )		probably mend or shall mend
Certain	" (Neg.) {	ぬ	" <i>nu</i>	do not, shall not, mend
		ない	" <i>nai</i>	
Conditional	" {	ぬば	" <i>neba</i>	if (I) do not mend
		なければ	" <i>nakereba</i>	
Concessive	" {	ぬぞ(も)	" <i>nedo</i> ( <i>mo</i> )	though (he) does not mend
		なければぞ	" <i>nakerezo</i>	
Certain Past	" {	なかつた	" <i>nakatta</i>	(he) did not mend
		なんだ	" <i>nanda</i>	
Probable	" {	なかつたらう	" <i>nakattarō</i>	probably he did not mend
		なんだらう	" <i>nantarō</i>	



Conditional Past (Neg.)	{ なほさなかつたら (ば) naosanakattara (ba) " なんでたら (ば) " nandara (ba)	if he does not mend
Concessive "	{ " なんでれど (も) " nandaredo (mo)	though I do not mend
Alternative Form "	{ " なかつた り " nakattari " なんで り " nandari	at times not mending
Gerund "	{ " ず " なくつて " zu " nakutte	not mending, not having mended.

180. *b.* In the SECOND CONJUGATION as Negative Stems for the verbs まける *makeru* and おぢる *ojiru* there are

まけ *make* and おぢ *oji*

rom which are produced :—

Probable Present (Pos.)	まけやう	makeyō	and	まぢやう	ojiyō
"	(Neg.)	"	"	"	"
		まい	"	まい	まい
Certain	"	{ ぬ	"	"	ぬ
	"	{ ない	"	"	ない
Conditional	"	"	"	"	"
	"	なければ	"	なければ	なければ
Concessive	"	"	"	"	"
	"	なければ (も)	"	なければ (も)	なければ (も)
Certain Past	"	"	"	"	"
	"	なかつた	"	なかつた	なかつた
Probable	"	"	"	"	"
	"	なかつたらう	"	なかつたらう	なかつたらう
Conditional	"	"	"	"	"
	"	なかつたら (ば)	"	なかつたら (ば)	なかつたら (ば)
Concessive	"	"	"	"	"
	"	なければ (も)	"	なければ (も)	なければ (も)
Alternative Form	"	"	"	"	"
	"	なかつた り	"	なかつた り	なかつた り
Gerund	"	{ ず	"	ず	ず
	"	なくて	"	なくて	なくて
Positive Imperative	"	ろ	"	ろ	ろ

181. 3. *The Certain Present Stem* supports but few inflections. It is a primary verbal variation in the First Conjugation. In the Second Conjugation it is an inflection of the Main Stem by the use of the suffix る *ru*.

182. *a.* In the FIRST CONJUGATION for the verb なほす *naosu*, the Certain Present Stem is

なほす *naosu*.

This stem is inflected as follows :—

Cert. Pres.	なほす	<i>naosu</i>	(he) mends, (they) mend.
Improbable „	„	まい „ <i>mai</i>	probably (I) do not, will not mend.
Neg. Imperative „	な	„ <i>na</i>	do not mend

183. *b.* In the SECOND CONJUGATION the Certain Present Stems of まける *makeru* and おぢる *ojiru* are the verbs as named ;—

まける *makeru*,

おぢる *ojiru*.

Certain Present	まける <i>makeru</i> (I) lose, shall lose	おぢる <i>ojiru</i> (I) fear, shall fear
Neg. Imperative	まけるな <i>makeruna!</i> do not lose!	おぢるな <i>ojiruna!</i> do not fear!

184. 4. *The Conditional Stem*, like the Certain Present Stem, supports but a small inflection. In the First Conjugation this stem is a primary variation of the verb. In the Second Conjugation it is an inflection of the Main Stem by the use of the suffix れ *re*.

185. *a.* In the FIRST CONJUGATION for the verb なほす *Naosu* the Conditional Stem is

なほせ *naose*.

This stem is inflected as follows :—

Conditional Present	なほせば	<i>naoseba</i>	if (I) mend
Concessive	”	”	ぞ ” <i>do</i> though (he) mend.
The Positive Imperative takes the form of this stem	なほせ	<i>naose!</i>	mend!

186. *b.* In the SECOND CONJUGATION the Conditional Stems of the verbs まける *makeru* and おちる *ojiru* are

まけれ *makere*,                  おちれ *ojire*.

Cond. Present	まければ	<i>makere ba</i>	and	おちれば	<i>ojire ba</i>
Conc.	”	”	ぞ	”	do ” ”
			”	”	ぞ ” do

#### SUMMARY OF FORMS OF INFLECTION.

Exhibiting all these forms together, and classifying them in accordance with the arrangement generally made by Western grammarians we get the accompanying verbal paradigms.

## 187. FIRST CONJUGATION.

なほす Naosu, "mend."

TENSE.	VOICE.	INDICATIVE MODE.
Certain Present. .... {	Positive. Negative.	なほす Naosu,—(I) mend, will mend. なほさぬ Naosa-nu, なほさぬい Naosa-nui—(I) do not mend.
Probable Present. .... {	Positive. Negative.	なほさる Naosa-ru,—(sa-u), probably mend, or shall mend. なほすまい Naosu-mai,—(I) probably do, or shall not, mend.
Certain Past. .... {	Positive. Negative.	なほした Naoshi-ta,—(I) mended, (he) has mended. なほさなかつた Naosa-nakatta, { (he) did not mend. なほさなだ Naosa-nada,
Probable Past. .... {	Positive. Negative.	なほしたら Naoshi-tara,—(they) probably mended. なほさなかつたら Naosa-nakattara, { (he) probably did not mend. なほさなだら Naosa-nadara,
Alternative Form. .... {	Positive. Negative.	なほしたり Naoshi-tari,—at times, or at one time, mending. なほさなかつたり Naosa-nakattari, { at times, or at one time, not mending. なほさなだり Naosa-nadari,
Desiderative Form. . . {	Positive. Negative.	なほしたるい Naoshi-tai,—(I, we, they) wish to mend. なほしたるい Naoshi-tai-nai,—(I, or they) do not wish to mend.
Gerund. .... {	Positive. Negative.	なほして Naoshi-te,—mending, having mended. なほさず Naosa-zu, { not having mended, not mending. なほさなくて Naosa-nakute,

## 187. FIRST CONJUGATION.

( Continued. )

TENSE.	VOICE.	SUBJUNCTIVE MODE.		IMPERATIVE MODE.
		CONDITIONAL.	CONCESSIVE.	
Certain Present. ....	Pos.	なほせば Naoso-ba, —if (I) mend.	なほせど Naoso-do, { though (I)	なほせ Naose! { mend! なほす-ぬ Naosu-nu! { do not mend!
	Neg.	なほさ-ねければ, { if (he) does not mend. なほさ-ねば Naosa-neba,	なほす-けれど, { mend. なほさ-ねけれど, { though なほさ-ねど Naosa-nedo, { do not mend.	
Probable Present. ....	Pos.			
	Neg.			
Certain Past.	Pos.	なほし-たら (ば) Naoshi-tara (ba), —if (he) had mended.	なほし-たれど, { though (he) has mended.	
	Neg.	なほさ-ねかつたら, { if (he) had not mended. なほさ-ねんだら Naosa-nandara,	なほさ-ねかつたれど, { though (I) have not mended. なほさ-ねんだれど, { mended.	
Probable Past .....	Pos.			
	Neg.			



## 188. SECOND CONJUGATION.

*First Form.* まける MAKERU, "lose."      *Second Form.* おちる, OJIRU, "fear."

TENSE.	VOICE.	INDICATIVE MODE.	
		Form I.	Form II.
Certain Present . . {	Positive.	まけ-る Make-ru.	おち-る Oji-ru.
	Negative. {	まけ-ぬ Make-nu.	おち-ぬ Oji-nu.
Probable Present. . {	Positive.	まけ-ぬい Make-nai.	おち-ぬい Oji-nai.
	Negative.	まけ-よ Make-yo	おち-よ Oji-yo.
Certain Past. . . . . {	Positive.	まけ-まい Make-mai.	おち-まい Oji-mai.
	Negative. {	まけ-た Make-ta.	おち-た Oji-ta.
Probable Past . . . . {	Positive.	まけ-なかつた Make-nakatta.	おち-なかつた Oji-nakatta.
	Negative. {	まけ-ぬんだ Make-nanda.	おち-ぬんだ Oji-nanda.
Alternative Form . . {	Positive.	まけ-たら Make-tara.	おち-たら Oji-tara.
	Negative. {	まけ-なかつたら Make-nakattarô.	おち-なかつたら Oji-nakattarô.
Desiderative Form {	Positive.	まけ-ぬんたら Make-nandarô.	おち-ぬんたら Oji-nandarô.
	Negative. {	まけ-たり Make-tari.	おち-たり Oji-tari.
Gerund . . . . . {	Positive.	まけ-なかつたり Make-nakattari.	おち-なかつたり Oji-nakattari.
	Negative. {	まけ-ぬんたり Make-nandari.	おち-ぬんたり Oji-nandari.
Gerund . . . . . {	Positive.	まけ-たい Make-tai.	おち-たい Oji-tai.
	Negative. {	まけ-たくな Make-takuna.	おち-たくな Oji-takuna.
Gerund . . . . . {	Positive.	まけ-て Make-te.	おち-て Oji-te.
	Negative. {	まけ-づ Make-zu.	おち-づ Oji-zu.
Gerund . . . . . {	Positive.	まけ-なく Make-nakute.	おち-なく Oji-nakute.
	Negative. {	まけ-ぬく Make-nukute.	おち-ぬく Oji-nukute.

## 188. SECOND CONJUGATION.

(Continued.)

TENSE.	VOICE.	SUBJUNCTIVE MODE.				IMPERATIVE MODE.	
		CONDITIONAL.		CONCESSIVE.		Form I.	Form II.
Certain Present ..	Pos.	まけ-れば Make-reba.	おち-れば Oji-reba.	まけ-れど Make-redo.	おち-れど Oji-redo.	まけ-ろ Make-ro.	おち-ろ Oji-ro.
	Neg.	まけ-なけれは Make-nakereba.	おち-なけれは Oji-nakereba.	まけ-なけれど Make-nakeredo.	おち-なけれど Oji-nakeredo.	まけ-るな Make-runa.	おち-るな Oji-runu.
Probable Present ....	Pos.						
	Neg.						
Certain Past .....	Pos.	まけ-れたら Make-tara.	おち-たら Oji-tara.	まけ-たれど Make-taredo.	おち-たれど Oji-taredo.		
	Neg.	まけ-なかつた Make-nakattara.	おち-なかつた Oji-nakattara.	まけ-なかつた Make-nakattaredo.	おち-なかつた Oji-nakattaredo.		
Probable Past .....	Pos.						
	Neg.						

189. 5. *Verbal Inflection in Polite Form.* In social intercourse in Japan, language has been given a special character for the purposes of courtesy. Except among relatives and with one's own servants, verbal forms in the main parts of sentences almost always differ somewhat from the simple inflections just given, in order to express politeness, respect or reverence. The subject of honorific language can not be dealt with at any length here.

We may not, however, pass by the use of the verb *ます masu*, meaning "be," which, as a suffix to the Main Stems of verbs, relieves the verbs from the familiarity and curtness of the simple inflections. The inflections of this verb are constantly in use, and are universally applicable to other verbs. In fact, *ます masu* has now no independent function. It appears always as a suffix.

190. a. The inflection of the verb *ます masu* is somewhat unlike that of either of the verbs whose paradigms have already been given. The Main Stem of the verb is *まし mashi*; its Negative Stem is *ませ mase*; its Certain Present is *ます masu*, and its Conditional Stem is *ますれ masure*. It has no desiderative form. Knowing these peculiarities the student can easily complete its paradigm.

191. b. All the inflections of *ます masu*, however, are not in common use. The forms most frequently met with are the following :—

Cert. Pres.	Pos. Neg.	ます <i>masu</i> ませぬ <i>mase-nu</i>
Prob. "	Pos. Neg.	ませう <i>ma-shō (sou)</i> ますまい <i>masu-mai</i>
Cert. Past	Pos.	まし-た <i>mashi-ta</i>

Prob. Past	Pos.	まし-たらう <i>mashi-tarō</i>
Cond. Pres.	Pos.	まし-たれば <i>mashi-tariba</i>
	Neg.	ませ-なかつたれば <i>mase-nakattariba</i>
Cond. Past	Pos.	まし-たら (ば) <i>mashi-tara (ba)</i>
Alt. Form	Pos.	まし-たり <i>mashi-tari</i>
	Neg.	ませ-なかつたり <i>mase-nakattari</i>
Gerund	Pos.	まし-て <i>mashi-te</i>
	Neg.	ませ-なくつて <i>mase-nakute</i>

192. *c.* Several of the forms for the Negative Voice of *ます masu* are by preference in popular speech rendered by combining with the negative certain present, *ません masen*, such auxiliary forms as *でせう deshō*, *でした deshita*, *でしたら deshitarā*, which are remote abbreviations of the particle *で de*, and inflection forms of the verb *ござる gozaru*.

Examples :—

Cert. Past,	Neg.	is <i>ません でした masen deshita</i>
Prob. „	„	„ <i>ません でしたらう masen deshitarō</i>
Cond. „	„	„ <i>ません でしたら (ば) masen deshitarā (ba)</i>

193. *d.* In polite usage a Desiderative Form for verbs has been devised by changing the final syllabic of the ordinary desiderative form from *たい tai* to *たう tō* for the Positive Voice, and to *たく taku* for the Negative Voice, and suffixing the polite verb *ござります gozarimasu*, or *ございます gozaimasu*, Positive or Negative.

Examples :—

Polite Desiderative Form なほす <i>naosu.</i>	{ Pos. なほしたう-ござります <i>naoshitō-gozarimasu</i> Neg. なほしたく-ござりません <i>naoshitaku-gozarimasen</i>
Polite Desiderative Form まける <i>makeru.</i>	{ Pos. まけたう-ございます <i>maketō-gozaïmasu</i> Neg. まけたく-ございません <i>maketaku-gozaïmasen</i>
Polite Desiderative Form おちる <i>ojiru.</i>	{ Pos. おちたう-ございます <i>ojitō-gozaïmasu</i> Neg. おちたく-ございません <i>ojitaku-gozaïmasen.</i>

c. The Imperative Mode in polite form is commonly formed by the help of certain auxiliaries, with or without the verb ます *masu*. For the present, the auxiliary なさる *nasaru*, “please do,” associated with ます *masu*, may illustrate this form of inflection, as ;—

Imperative Mode.	Pos.	なさいませ <i>nasaimase!</i> or なさいまし <i>nasaimashi!</i>
	Neg.	なさいますな <i>nasaimasu na!</i> or なさいまするな <i>nasaimasuru na!</i>

In polite inflection the verb to which なさいます *nasaimasu* is auxiliary is accompanied by the honorific お o.

#### SUMMARY OF POLITE INFLECTION FORMS.

Exhibiting these forms together, and classifying them in accordance with the arrangement generally made by Western grammarians, we have the following paradigm.



## 194. e. ILLUSTRATIVE POLITE INFLECTION:—

なほす Naosu, “mend.”

MODE AND TENSE.	POSITIVE VOICE.	NEGATIVE VOICE.
INDICATIVE MODE. Certain Present	なほし-ます Naoshi-masu	なほし-ません Naoshi-masen
Probable “	なほし-ませう Naoshi-masēō	なほし-ますまい Naoshi-masumai
Certain Past	なほし-しました Naoshi-mashita	なほし-ませんでした Naoshi-masen deshita
Probable “	なほし-ましたらう Naoshi-mashitarō	なほし-ませんでしたらう Naoshi-masen deshitarō
SUBJUNCTIVE MODE. Conditional Present	なほし-ますれば Naoshi-masureba	なほし-ませなければ Naoshi-masenakereba
Conditional Past	なほし-ましたら Naoshi-mashitara	なほし-ませんでしたら Naoshi-masen deshitara



MODE AND TENSE.	POSITIVE VOICE.	NEGATIVE VOICE.
Alternative Form	なほし-ましたり Naoshi-mashitari	なほし-ませなかつたり Naoshi-masenakattari
Gerund	なほし-まして Naoshi-mashite	なほし-ませなくて Naoshi-masenakute
Desiderative Form	なほし-たう ございます Naoshi-tô gozaimasu	なほし-たく ございません Naoshi-taku gozaimasen
IMPERATIVE MODE.	ちなほし-なさいませ or (し) O naoshi-nasaimase or (shi)	ちなほし-なさいまするな O naoshi-nasaimasuruna

195. NOTE. Polite inflection for almost every other Japanese verb can be made by substituting in the above paradigm for the Main Stem なほし *naoshi*, the Main Stem of the verb to be inflected.

196. 6. *Two Verbs of Irregular Inflection.* There are a few verbs of somewhat irregular inflection constantly met with in ordinary speech. Two of these are of so great importance that their paradigms are here given. The verbs are くろ *kuru*, and する *suru*, whose nearest equivalent meanings in English are "come," and "do." They are of especial use as auxiliaries in expanding and explaining the actions of other verbs, and in giving verbal meanings to substantives, etc.

197. PARADIGMS OF "KURU," AND "SURU."

VERBS.	くる KURU, "come."	する SURU, "do."
Main Stem	き KI	し SHI
Negative "	こ KO	せ SE
Cer. Pres. "	くる KURU	する SURU
Cond. "	くれ KURE	すれ SURE

MODE AND TENSE.	POSITIVE VOICE.	NEGATIVE VOICE.	POSITIVE VOICE.	NEGATIVE VOICE.
INDICATIVE MODE.				
Certain Present	く-る ku-ru come, (I) shall come	こ-ぬ ko-nū こ-ない ko-nai not come, (I) shall not come	す-る su-ru do, (I) shall do	せ-ぬ se-nū し-ない shi-nai not do, (I) shall not do
Probable "	こ-やう ko-yō き-やう ki-yō probably come, or (I) shall come	こ-まい ko-mai き-まい ki-mai probably not come, or shall not come	し-やう shi-yō せ-う shō probably do or (I) shall do	し-まい shi-mai せ-ない se-nai probably not do, or shall not do

MODE AND TENSE.	POSITIVE VOICE.	NEGATIVE VOICE.	POSITIVE VOICE.	NEGATIVE VOICE.
Certain Past	き-た <i>ki-ta</i> came, has come	こ-なかつた <i>ko-nakatta</i> こ-なんだ <i>ko-nanda</i> came not, has not come	し-た <i>shi-ta</i> did, has done	し-なかつた <i>shi-nakatta</i> し-なんだ <i>se-nanda</i> did not, has not done
Probable "	き-たらう <i>ki-tarō</i> probably came or has come	こ-なかつたらう <i>ko-nakattarō</i> こ-なんだらう <i>ko-nandarō</i> probably did not come	し-たらう <i>shi-tarō</i> probably did, or has done	し-なかつたらう <i>shi-nakattarō</i> し-なんだらう <i>se-nandarō</i> probably did not do
SUBJUNCTIVE MODE. — Conditional Present	くれ-い <i>kure-ba</i> if (he) come	こ-ないれば <i>ko-naereba</i> こ-ねば <i>ko-neba</i> if (he) does not come	すれ-い <i>sure-ba</i> if (he) do	し-なけれは <i>shi-nakereba</i> し-ねば <i>se-neba</i> if (he) does not do
Conditional Past	き-たら (い) <i>ki-tara (ba)</i> if (he) came	こ-なかつたら <i>ko-nakatta</i> こ-なんだら <i>ko-nandara</i> if (he) do not come	し-たら (い) <i>shi-tara (ba)</i> if he did	し-なかつたら <i>shi-nakattara</i> し-なんだら <i>se-nandara</i> if (he) did not do

<p>SUBJUNCTIVE MODE. — Concessive Present</p>	<p>くれ-ぞ kure-do though (I) come</p>	<p>こ-なけれ-ぞ ko-nakere-do though (I) do not come</p>	<p>すれ-ぞ sure-do though (he) does</p>	<p>し-なけれ-ぞ shi-nakere-do though (I) do not</p>
<p>Concessive Past</p>	<p>き-たれ-ぞ ki-tare-do though (I) came</p>	<p>こ-なかつたけれ-ぞ ko-nakattakere-do though (I) had not come</p>	<p>し-たれ-ぞ shi-tare-do though (he) did</p>	<p>し-なかつたけれ-ぞ shi-nakattakere-do though (I) did not</p>
<p>Alternative Form</p>	<p>き-たり ki-tari at times coming</p>	<p>こ-なかつたり ko-nakattari sometimes not coming</p>	<p>し-たり shi-tari at time doing</p>	<p>し-なかつたり shi-nakattari sometimes not doing</p>
<p>Desiderative Form</p>	<p>き-たい ki-tai (I) want to come</p>	<p>き-たくない ki-takunai (I) do not want to come</p>	<p>し-たい shi-tai (I) wish to do</p>	<p>し-たくない shi-takunai (I) do not wish to do</p>

MODE AND TENSE.	POSITIVE VOICE.	NEGATIVE VOICE.	POSITIVE VOICE.	NEGATIVE VOICE.
Gerund	きて ki-te coming, having come	こ-ず ko-zu こ-な-くて ko-nakute not coming, not having come	し-て shi-te doing, having done	せ-ず se-zu し-な-くて shi-nakute not doing, not having done.
IMPERATIVE MODE.	こ-い ko-i! come!	く-ろ-な kuru-na! do not come!	し-ろ shi-ro! do!	す-ろ-な suru-na! do not!

## 9. PHRASE VERBS.

198. The Japanese language abounds in combinations of words which have the function of single parts of speech. Such combinations are especially noticeable among verbs. They may be called PHRASE-VERBS, or VERB PHRASES, because they consist of some primary verbal variation combined with one or more auxiliary verbs, all together forming phrases which pass through various inflections as though they were simple verbs. By means of phrase-verbs the Japanese construct verbal forms which express voice in other than a directly active relation. There are, thus, equivalents of (1) PASSIVE, (2) POTENTIAL, and (3) CAUSATIVE VOICES among Japanese verbal forms.

The full treatment of these phrase-verbs lies outside the scope of this manual. But some acquaintance with them is desirable for any student of the language. A few facts concerning their formation and use are therefore appended.



**199. 1. THE PASSIVE VOICE.** When that which is the object of a verb in ordinary form is represented as having become a subject, affected by the action expressed in the verb, the verb is said to have taken on the PASSIVE VOICE. For example, the active verb-phrase "he knows me," is made passive when it becomes "I am known by him." Likewise "I see," becomes passive when phrased "I am seen," &c.

**220.** The change from the active to the passive voice in Japanese is made by adding to the Negative Stem of the First Conjugation the syllables れる *RERU*, and to the same stem of the Second Conjugation the syllables られる *RARERU*.

For example ;—the verbs しる *shiru* "know," える *eru* "obtain," and みる *miru* "see," are made Passive as follows ;—

CONJUGATION.	NEGATIVE STEM.	PASSIVE VOICE.
First Conj.	しら <i>shira</i>	しられる "to be known" <i>shira reru</i>
Second Conj. {	I. え <i>e</i>	えられる "to be obtained" <i>e rareru</i>
	II. み <i>mi</i>	みられる "to be seen." <i>mi rareru</i>

**201. a.** Strictly speaking, however, there is no passive voice in Japanese speech. Etymologists teach that the so called passive termination is a condensed compound made up of the verbs, あり *ari* "being," and える *eru* "get" which means "get being." The verb しられる *shirareru*, therefore, is a verb-phrase meaning "to get being knowing." This phrase by an easy transition comes to mean "to be



known." This change applies to all passives. They are, as Prof B. H. Chamberlain describes them, "actives in disguise."

202. *b.* The paradigms of all the so called passives are shaped in accordance with the First Form of the Second Conjugation.

ILLUSTRATIVE PHRASES:—

わたくしによくしられる "He is well known by me."  
*Watakushi ni yoku shirareru*

どこをみられましたか "Where were you seen?"  
*Doko wo miraremashita ka*

203. 2. THE POTENTIAL VOICE. Having power to do anything, *i.e.* POTENTIALITY, is expressed by the same phrase-verbs as those used to convey passive meanings.

ILLUSTRATIVE PHRASES:—

Prov. 28. くちにとはたてられぬ "One can not set up  
*Kuchi ni to wa taterarenu* a door for a man's  
mouth."

こられるかきいてみませう "I will ask him if he can  
*Korareru ka kiite mimashō* come."

まいられませんといいました "He said, he can not  
*Mairaremasen to iimashita* come. (*Can not come,*  
that he said.)"

204. *a.* In the First Conjugation most of the verbs have a SECOND potential form, which, in almost every instance, is formed by adding the syllabic る *RU* to the Conditional Stem.

*For example;*—for the verb しる *shiru* "know," there are the two forms しられる *shirareru*, and しれる *shireru*, both phrase-verbs meaning "may," or "can, know." By preference, however, the idea of permission, or "may," is associated with しられる *shirareru*, and with all verbs in *BERU*; and of positive ability, or "can," with しれる *shireru* and all such verbs in *RU*. There are some variations in the formation of the second potential form, such as きこえる

*kikoeru* instead of きける *kikeru*, which should be learned.

205. *b.* In the Second Conjugation the two potential forms for みる *miru* “see”;—that is, みられる *mirareru* “may see,” and みえる *mieru*, “can see,” should be noticed as the exceptional two potentials in the Second Conjugation.

206. 3. THE CAUSATIVE VOICE. There are many phrase-verbs whose meanings express CAUSING OF ACTION, *e.g.* “causing to know,” or “to get,” or “to see.” Such causation is expressed by the addition to the Negative Stem of a verb, in the First Conjugation of the syllablis *SERU*, and in the Second Conjugation of the syllablis *SASERU*.

For example ;—the verbs しる *shiru*, える *eru*, and みる *miru*, become Causative as follows ;—

CONJUGATION.	NEGATIVE STEM.	CAUSATIVE VOICE.
First Conj.	しら <i>shira</i>	しらせる “to cause to know.” <i>shira seru</i>
Second Conj. }	I. え <i>e</i>	えさせる “to cause to obtain” <i>e saseru</i>
	II. み <i>mi</i>	みさせる “to cause to see.” <i>mi saseru</i>

All causative verbs are conjugated according to the paradigm for the First Form, Second Conjugation.

207. NOTE. The irregular verbs くる *kuru*, and する *suru*, form causatives in the forms こさせる *kosaseru* “cause to come,” and させる *saseru* “cause to do.”

ILLUSTRATIVE PHRASES :—

すぐにきかしてください “Please let me know at once.”  
*Sugu ni kikashite kudasai*

みな うれる なら はやく きて しらせて ください  
*Mina ureru nara hayaku kite shirasete kudasai*

“If you can sell all, please come quickly and let me know.”

しづかに させなければ いけない “You must make them  
*Shizuka ni sasenakereba ikenai* keep still.”

## V. THE ADJECTIVE.

208. In the Japanese language, words and phrases added to nouns for the purpose of describing, defining, limiting the meanings of the nouns, differ much in construction, and in ways of use, from their equivalents in English speech, THE ADJECTIVES. For instance, Japanese adjectives have neither number, gender, nor a true succession of degrees, such as positive, comparative, and superlative. But they have an inflection which, as far as it goes, is almost exactly like the inflection of verbs.

209. True verbs, too, and adverbial words, are in constant use as adjectives.

### 1. COMPARISON.

210. The Japanese do not express degrees of comparison among things by such terminals as “er,” and “est,” or by a succession of auxiliaries of relation, such as “more,” and “most.” They use a simple adjective like *ながい* *nagai* “long,” or *やすい* *yasui* “easy,” “cheap,” and make comparison as follows:—

211. *a.* FOR THE COMPARATIVE DEGREE. They use ordinarily the particle *より* *yori* “than,” with the adjective; saying, for example,—“*This than, that long is,*” or “*cheap is.*” That is to say, “*Than this, that is long*” or “*cheap,*” which means what is understood in English by the words “*That is longer*” or “*cheaper, than this.*” For example, among the illustrative proverbs take numbers 11, and 41.

Proverb 11. るいらん より も あやうし  
*Ruiran yori mo ayaushi.*

“Pile of eggs than even, dangerous,” that is,  
 “Even than a pile of eggs, dangerous,” or “More dangerous  
 than even a pile of eggs.”

Proverb 41. みめ より こゝろ  
*Mime yori kokoro.*

“Face than heart,” that is, “Heart than, face  
 (is better),” or, “The heart is more to be desired than the  
 face.”

211. NOTE. Excess in quality of one thing over another  
 is sometimes expressed by such words as もつと *motto*,  
 “more,” なほ *nao* “yet,” or “still,” &c.

For example:—もつと ながい *motto nagai*, “more long,”  
 なほ やすい *nao yasui*, “yet cheap,” that is, “longer,”  
 “cheaper.”

213. b. FOR THE SUPERLATIVE DEGREE. The extreme  
 degree of quality is expressed by the use of such words  
 as いちばん *ichi ban*, “number one,” だいいちの *dai*  
*ichi no* “first,” “chief,” &c.

For example:—いちばん ながい なは *Ichi ban nagai na-*  
*wa*, “Number one long rope,” is equivalent to the English  
 words, “The longest rope.”

## 2. INFLECTION.

214. The simplest form of the adjective is what may  
 be called THE STEM. By the addition of certain syllabies to  
 the Stem, various adjective words and phrase words, are  
 formed. These are simple adjectives, adverbial adjectives,  
 and verbal adjectives, all having special mood and tense  
 forms. By INFLECTION these adjectival words receive both  
 affirmative and negative expression.

215. a. The syllabic い added to the Stem of an ad-  
 jective, forms the simple adjective, which is usable either  
 as an attribute or as a predicate.

For example ;—from the Stems *なが* *naga*, and *やす* *yasu*, the simple adjectives *ながい* *nagai* “long” and *やすい* *yasui* “easy,” or “cheap,” are formed. One can say *ながい なは* *nagai nawa*, “long rope,” or *ながい なは が* *nagai nawa ga* “the rope is long”; and *やすい はり* *yasui hari*, “a cheap needle,” or *やすい はり が* *yasui hari ga* “the needle is cheap.”

216. NOTE. In Proverb 32;—*ふるき を たづねて あたらしき を しる* *Furuki wo tazunete, atarashiki wo shiru*, “Inquiring after old (things) he learns new (things),” the adjectives “old,” and “new,” terminate in the syllabic き *ki*. This syllabic is the Classical termination of all adjectives. In common speech the *k* sound has been dropped, leaving the *i* vowel element as the ordinary, simple adjective terminal.

217. *b*. The syllabic く *ku*, added to the Stem of an adjective, forms an adverbial adjective, or an adjectival adverb. In ordinary speech this form has predicative force. When adverbial it is followed by the verb which it qualifies.

Examples :—

From the Stems *なが* *naga*, and *やす* *yasu*, are thus formed *ながく* *nagaku*, and *やすく* *yasuku*, which may be used as follows ;—

*この なは が ながく ございます* *Kono nawa ga nagaku gozaimasu*. “This rope (<sup>nom.</sup><sub>sign.</sub>) long is,” that is, “This rope is long.”

*やすく できました* *Yasuku dekimashita*, “cheap made,” that is, “It is made cheaply.”

218. NOTE. In common speech the *k* sound is often dropped from the adverbial form of the adjective, and the *u* sound is combined with the vowel element of the preceding syllabic. To illustrate ;—*ながく* *nagaku* often passes



into the form ながう *nagau* by dropping the *k* sound, leaving the word ながす *nagasu*, which is sounded as *nagō*. (43.) So, also, やすく *yasuku* becomes やすう *yasū*. Especially before the polite verb ござる *gozaru* “to be,” does this change take place. Such a sentence as このなはがながくでございます *Kono nawa ga nagaku gozaimasu*, is, therefore, in ordinary speech rendered このなはがながうでございます *Kono nawa ga nagō gozaimasu*.

219. *c.* In addition to these simple inflections forming true adjectival and adverbial forms, the adjective has also inflections, like true verbs, for mood and tense. These verbal inflections are made by adding various forms of the verb ある *aru* “be,” positive and negative, to a modified adverbial form of the adjective, as follows :—

## INFLECTION OF THE ADJECTIVE.

ADJECTIVE STEMS.	あたらし AtARASHI.	ふる FURU.
Simple Adjective	あたらしき or あたらしい <i>atarashiki</i> or <i>atarashii</i> new	ふるき or ふるい <i>furuki</i> or <i>furui</i> old
Adverbial Adjective	あたらしく <i>atarashiku</i> new-ly	ふるく <i>furuku</i> old-ly



ADJECTIVE STEMS.	あたらし ATARASHI.		ふる FURU.	
Polite Predicate Form	あたらしう ございます or ございません <i>atarashū gozaimasu or gozaimasen</i> is new is not new		ふるう ございます or ございません <i>furū gozaimasu or gozaimasen</i> is old is not old	
VERBAL FORMS.	POSITIVE.	NEGATIVE.	POSITIVE.	NEGATIVE.
INDICATIVE MODE. — Certain Present	あたらしい <i>atarashii</i> is new	あたらしく ない <i>atarashiku nai</i> is not new	ふるい <i>furui</i> is old	ふるく ない <i>furuku nai</i> is not old
Probable Present	あたらしからう <i>atarashikarō</i> probably is, or will be new	あたらしく ない <i>atarashiku nakarō</i> probably is not new, or will not be new	ふるかろう <i>furukarō</i> probably is, or will be old	ふるく ない <i>furuku nakarō</i> probably is not, or will not be old
Certain Past	あたらしかつた <i>atarashikatta</i> was new	あたらしく ない <i>atarashiku nakatta</i> was not new	ふるかつた <i>furukatta</i> was old	ふるく ない <i>furuku nakatta</i> was not old

Probable Past	あたらしきつたらう <i>atarashikutarāu</i> was probably new	あたらしきくなかつたらう <i>atarashikukunakattarāu</i> was probably not new	ふるくなかつたらう <i>furukunakattarāu</i> was probably not old
SUBJUNCTIVE. Conditional Present	あたらしければ <i>atarashikereba</i> if it is new	あたらしきくなければ <i>atarashikukunakereba</i> if it is not new	ふるくなければ <i>furukunakereba</i> if it is not old
Conditional Past	あたらしきつたら(ば) <i>atarashikutattara (ba)</i> if it should be new	あたらしきくなかつたら(ば) <i>atarashikukunakattara (ba)</i> if it should not be new	ふるくなかつたら(ば) <i>furukunakattara (ba)</i> if it were not old (ba)
Concessive	あたらしけれど <i>atarashikeredo</i> though new	あたらしきくなけれど <i>atarashikukunakeredo</i> though not new	ふるくなけれど <i>furukunakeredo</i> though not old
Alternative Form	あたらしかつたり <i>atarashikutattari</i> being at times new	あたらしきくなかつたり <i>atarashikukunakattari</i> being sometimes not new	ふるくなかつたり <i>furukunakattari</i> being at times not old
Gerund	あたらしくて <i>atarashikute</i> being new	あたらしきくなくて <i>atarashikukunakute</i> not being new	ふるくなくて <i>furukunakute</i> not being old

## 3. ADJECTIVAL WORDS AND PHRASES.

**220.** Many words, not originally adjectives, take on an ADJECTIVAL CHARACTER by combination, or association, with other words.

**221. a. Nouns** followed by the particle の *no*, and the abbreviated syllable な *na*, (なる *naru* “be”), serve as adjectives.

*Examples*:—きんの *kin no* “of gold” = “golden”; まことの *makoto no* “of truth” = “truthful;” and あきらかな *akiraka na*, “bright being” = “bright;” ばかな *baka na* “fool being” = “foolish,” and so on.

**222. b. Nouns** followed by らしい *rashii*, meaning “like” or “appearance,” become adjectival.

*Examples*:—ばからしい *baka rashii* “like a fool” = “foolish;” こどもらしい *kodomo rashii* “like a child” = “childish;” ほんとうらしい *hontō rashii* “like the truth” = “truthseeming,” and the like.

**223. c. Verbs**, in present and past forms, often become adjectives in use.

*Examples*:—できる *dekiru* and できない *dekinai* meaning “able to do,” and “not able to do,” are equivalents of “possible,” and “impossible,” when used as adjectives. あいた *aita* meaning “has become open” = “open,” is used as an adjective, and the like.

**224. d.** There are many phrases in use by the Japanese which are practically units, and may be called *phrase-adjectives*, such as あしのはやい *ashi no hayai*, “quick of foot,” = “swift;” いしのおほい *ishi no ōi*, “abounding of stone,” = “stony;” いちのわるい *iji no warui* “bad of spirit,” = “ill-tempered,” and so on.

When these and like phrases are used predicatively, の *no* is replaced by が *ga*, as あしがはやい *ashi ga hayai*,

for あしのはやい *ashi no hayai*; みみがとほい *mimi ga tōi* “distant of ear,” = “deaf,” めがちかい *me ga chikai* “near of eye,” = “short sighted.”

225. *e.* The **Desiderative Form** of the verb, that is, the Main Stem having the syllabics たい *tai* suffixed, is in common use as an adjective.

*Examples:—*なほしたい *naoshitai*, “desirous of mending,” “curing” = “helpful,” “kind;” おちたい *ojitai*, “desirous of fearing” = “anxious,” “timid.”

## VI. THE ADVERB.

226. Words and phrases whose functions are equivalent to those of ADVERBS in the English language, are numerous in Japanese speech. In origin and chief use most of the adverbial forms are adjectives, verbs, and nouns, which, by means of particles and combinatives, are made descriptive of the action expressed in the verbs.

227. 1. There are a few **true adverbs**;—such as あま *amari*, “too much;” ばかり *bakari* “only;” ちつと *chitto* “slightly;” どう *dō* “how?;” ごく *goku* “very;” はなはだ *hanahada* “very;” いかゞ *ikaga* “how;” いつ *itsu* “when?;” きつと *kitto* “positively;” まだ *mada* “yet;” なぜ *naze* “why?;” さっぱり *sappari* “wholly;” たいいま *tadaima* “presently;” やはり *yahari* “also;” and some others.

228. 2. The **adjectival form** ending in く *ku* is practically a true adverb;—as ながく *nagaku* “long;” やすく *yasuku* “cheaply,” “easily;” あたらしく *atarashiku* “newly;” ふるく “old;” はやく *hayaku* “quickly;” よく *yoku* “well,” etc.

229. 3. **Nouns** which are made to serve as adjectives by the addition of の *no*, or な *na*, become adverbial

by the use of the suffix *に* *ni* in the place of *no*, or *na*;—as *まこと* *ni* *makoto ni* “truthfully,” “really;” *しずか* *に* *shizuka ni* “gently,” “quietly;” *しまい* *に* *shimai ni* “finally;” *しんせつ* *に* *shinsetsu ni* “kindly;” *ていねい* *に* *teinei ni* “politely;” *やう* *に* *yō ni* “in the manner of;” *ほか* *に* *hoka ni* “in another way;” *おほき* *に* *ōki ni* “greatly;” *すで* *に* *sude ni* “already;” *だいじ* *に* *daiji ni* “carefully,” and the like.

230. 4. *Words reduplicated* often take on an adverbial character;—as *だん* *だん* *dan-dan* “gradually,” (*だん* *dan* “a step”); *いろ* *いろ* *iro-iro* “various kinds,” (*いろ* *iro* “sort”); *にち* *にち* *nichi-nichi* “daily,” (*にち* *nichi* “day”); *とき* *とき* *tokidoki* “sometimes,” (*とき* *toki* “time”), and so on. Many such reduplicatives are followed by the particle *と* *to*.

231. 5. The *gerunds* of many verb have in practice become adverbs;—as *はじめて* *hajimete* “for the first time,” (*はじめる* *hajimeru* “begin”); *かへつて* *kaette* “on the contrary” (*かへる* *kaeru* “return”); *けつして* *kesshite* “never,” used with a negative verb, (*けつする* *kesshiru*, “determine”); *さだめて* *sadamete* “probably” (*さだめる* *sadameru* “confirm”); *だまつて* *damatte* “silently” (*だまる* *damaru* “silent”); *まちがつて* *machigatte* “wrong” (*まちがふ* *machigau* “err”); *よろこんで* *yorokonnde* “gladly” (*よろこぶ* *yorokobu* “glad”). Also negative gerunds, such as *かならず* *kanarazu* “necessarily,” *しらづ* *shirazu* “unconsciously.”

232. 6. *Onomatopoeitic words* in large number have been produced by the Japanese, and do service as adverbs; as *ばら* *ばら* *para-para* “sound of rain;” *びか* *びか* *pika-pika* “flashing of lightning;” *ごろ* *ごろ* *goro-goro* “rolling of thun-



der;"そろ／＼ *soro-soro* "slowly moving;" ぱちり *patchiri* "sudden breaking;" びつしやり *pisshari* "slamming of a door;" ぽん／＼ *pon-pon* "sound of guns;" ぶん／＼ *pun-pun* "spreading of perfume," and many more.

**233. 7. Responsives.** The Japanese have not yet reduced their responses to questions to the simple "Yes!" or "No!" of English. As a rule their replies are repetitions of the verb of the question, either affirmatively or negatively. Their negative answer *イエエ* *iie*, is almost an equivalent for "No!" Their response *ヘイ* *hei*! or *ハイ* *hai*! may mean "Yes!" but generally it shows only that the person spoken to has heard, or is paying attention to, the speaker.

## ILLUSTRATIVE PHRASES:—

このてほんはあまりすくない "These examples are too few."  
*Kono tehon wa amari sukunai*

Prov. 42. しゆにまじはればあかくなる  
*Shi ni majiwareba akaku naru*

"If intimate with vermillion (you) will become red."

さくばんはまことにこまつた "Really last night (I) was troubled."  
*Sakuban wa makoto ni komatta*

とき／＼おめにかゝります " (I) see you now and then."  
*Tokidoki o me ni kakarimasu*

はじめておめにかゝりました " (I) have met you for the first time."  
*Hajimete o me ni kakarimashita*

てつぼうがぽん／＼といふ "The gun says, 'pon-pon.'"  
*Teppō ga pon-pon to iu*

てがみをやれませうか "Can (I) send a letter?"  
*Tegami wo yaremashō ka*

やれませう "Yes! (you) can probably send it."  
*Yaremashō*

ロビンソンさんはをりますか "Is Mr. Robinson in?"  
*Robinson san wa orimasu ka*

イエエ, まだまゐりません "No! (he) has not yet come."  
*Iie mada mairimasen*



## VII. THE PARTICLES. (TENIWOHA.)

234. There are many words used in the Japanese language, named by the Japanese,—from four of the most important ones among them, て に を は *te, ni, wo, ha*,—TENIWOHA. In English their equivalents are named PARTICLES. They hold the same offices in sentences as those which are held in English by PREPOSITIONS, CONJUNCTIONS and INTERJECTIONS.

235. *a.* The PARTICLES in Japanese speech are generally suffixes. Especially is this fact true of the Japanese equivalents of prepositions. These particles are postposed, not preposed, to the words with which they are directly connected. In consequence of this peculiarity, they have received from Western grammarians the distinctive name “POSTPOSITIONS,” not prepositions.

236. *b.* Considering the meaning and uses of the particles, we divide them into four groups:—

1. *Case Signs,*
2. *Postpositions,*
3. *Conjunctions,* and
4. *Interjections.*

These words constitute a highly important part of the structure of the Japanese language. But we can not here give more than glances at some of the facts concerning them, which are of most practical value.

## 1. CASE SIGNS.

237. Among the particles are several which, as we have seen, are attached to nouns and pronouns to indicate their CASE, or state with respect to the other words of a sentence. They are が *ga* and は *wa*, の *no*, に *ni* and を *ye*, and を *wo*.

238. Properly speaking, が *ga* for the nominative case, and を *wo* for the accusative case, are the only particles

which may be regarded distinctively as case signs. But, since the other particles, の *no*, に *ni* and や *ya*, excepting は *wa*, render the same service to the words with which they are associated, as that rendered by the case terminations in Latin or Greek declension, we shall name them, also, CASE SIGNS. The particle は *wa* has a unique function. The particle の *no*, also, has uses special to itself.

239. 1. が *Ga* and は *Wa*. The particle が *ga*, though originally a genitive sign, may now be regarded as the generic NOMINATIVE SIGN for Japanese words. As a rule, it now simply denotes the name of the thing of which something is affirmed, as ;—

なつがきました *Natsu ga kimashita* "Summer has come."

フジサンがみえます *Fuji san ga miemasu* "Mount Fuji is visible."

240. a. The presence of が *ga* in a sentence has no meaning beyond this. But, were a speaker desirous of calling especial attention to the relation existing between subject and predicate ; for instance, did he wish to EMPHASIZE the fact of the advent of summer, or the visibility of Mount Fuji, he would in all probability substitute は *wa* for が *ga* and say なつはきました *Natsu wa kimashita*, and フジサンはみえます *Fuji san wa miemasu*. The particle は *wa*, as associated with the subject of a sentence, is apparently an index pointing from subject to predicate.

241. b. But the function of は *wa* is more than that of an index to predication. It serves also as a sign of ANTITHESIS, or CONTRAST, very much,—so some writers think—like the Greek μέν—δέ, which are equivalent to "indeed—but."

Example:—カル井ザワと ニツクワウとはどちらが  
すいしいでせう *Karuizawa to Nikkō to wa dochira ga suzushii deshō*. "Which is cooler, Karuizawa or Nikkō?"

カル井ザワ は すいし い が ニツクワウ は きれい で  
 ございます *Karuizawa wa suzushii ga Nikkō wa kirei de*  
*gozaimasu.* “Karuizawa, indeed, is cool, but Nikkō is  
 beautiful.”

Here, は *wa* with は *wa* is the sign of contrast.

242. In the sentence これは うまい あれ は まづい  
*Kore wa umai, are wa mazui.* “This is delicious but that is  
 disagreeable,” an antithesis is expressed by は *wa* with  
 は *wa*.

243. c. As an ISOLATING, or separative, sign は *wa* takes a  
 prominent place in such sentences as the one given above;—

カル井ザワ と ニツクワウ と は どちらが すいし い  
 でせう *Karuizawa to Nikkō to wa dochira ga suzushii deshō.*  
 The words preceding は *wa* are isolated by this particle  
 from the rest of the sentence, which remainder thereby  
 becomes a simple sentence, in which が *ga* is the nominative  
 sign.

あのくるまやはあしがはやい *Ano kurumaya wa*  
*ashi ga hayai.* “That kurumaya, as for, foot swift” i.e.  
 “As for that kurumaya, he is swift of foot.”

In Proverb 45,—もえくひにはひがつきやすい  
*Moyekui ni wa, hi ga tsuki yasui,* は *wa* is also separative, and  
 が *ga* is the nominative sign for the remainder of the  
 sentence.

244. d. The particle は *wa* has other functions than  
 those here noted; but what has been said of it will suffice  
 for present purposes.

α. As a PREDICATIVE INDEX it has no equivalent in English.  
 β. It stands as a MARK OF EMPHASIS. γ. As a SIGN OF AN-  
 TITHESIS, or contrast, it is best rendered by the word “but,”  
 at the beginning of the second clause, or sentence, of the  
 parts in the antithesis. δ. As an isolating, or SEPARATIVE

SIGN, it is equivalent to the words "as for," "so far as concerns, &c."

**245. 2. No, as Genitive sign.** の *No* means "of," and, after a noun, signifies possession.

*Examples :—*

はりのあな *Hari no ana.*

"Needle of hole" = "hole of needle" = "needle's eye."

ゐどのなか *Ido no naka.*

"Well of interior" = "interior of well" = "well's interior."

おにのねんぶつ *Oni no nembutsu.*

"Demon of prayer" = "prayer of demon" = "demon's prayer."

**246. 3. Ni, and ye, as Dative signs.** に *Ni* means "to," or "into." へ *Ye* means "to," "towards," "at." Both words represent the thing named as being added to, or as having something done to, or for, it.

*Examples :—*

トウキヤウ に まゐります

*Tokyo ni mairimasu.*

"Tokyo to go" = "I go to Tokyo."

Proverb 7. とんでひにゐるなつのむし  
*Tonde hi ni iru natsu no mushi.*

"Flying fire into enters summer of insect"

= "Summer's insect flies into the fire."

いつ アメリカ へ かへりますか

*Itsu America ye kaerimasu ka.*

"When America to return?"

= "When do you return to America?"

**247. 4. を *Wo*, as Accusative sign.** Like が *ga*, を *wo* is a true case sign. It signifies that its associated word is the object in the sentence.

*Examples :—*

Proverb 1. いちをきいてじふをしる  
*Ichi wo kiite jū wo shiru.*

"One (acc.) hearing ten (acc.) knows"

= "Hearing one thing, he knows ten."



- Proverb 9. りかにかんむりをたいさず  
*Rika ni kammuri wo tadasazu.*  
 “Under a plum tree, do not adjust your cap.”
- Proverb 10. ぬすびとをみてなはをなふ  
*Nusubito wo mite nawa wo nau.*  
 “Thief (acc.) seeing rope twists”  
 = “Making a rope, having seen the thief.”

The accusative case may be signified by the use of other words than を *wo*, and by the form of the sentence, but the particle を *wo* (which like が *ga* is untranslatable into English,) is properly named the ACCUSATIVE SIGN in Japanese speech.

248. NOTE. Equivalents for a VOCATIVE, and an ABLATIVE case can be made for Japanese nouns, by using the exclamation よ *yo* “O!”, and the postpositions から *kara*, and より *yorī*, “from,” and “since.”

Examples:—

- Vocative. おとつさん よ *Ototsan yo!* “O father!”
- Ablative. ヨーロッパ から かいます *Yoroppa kara kaimasu.* “I buy from Europe.”

## 2. POSTPOSITIONS. (PREPOSITIONS).

249. POSTPOSITIONS proper do not form a large group among Japanese words. They are で *de*, から *kara*, まで *made*, に *ni*, の *no*, と *to*, へ *ye*, より *yorī*. It is very difficult for a foreign student to understand the real meanings, and to make correct use, of these words. Only long familiarity with the language will enable him to express himself with them satisfactorily to himself, or to his Japanese hearers. But, in the main, these words may be understood as follows:—

250. 1. で *De*. This particle primarily expresses the meanings conveyed by the English prepositions “by,”

“with,” and “by means of.” *De* also stands for “at,” “in,” “of,” and “for.”

*Examples:—*

くるまで いきました “(I) went by kuruma.”  
*Kuruma de ikimashita.*

しゃぼんで あらひました “Washed (it) with soap.”  
*Shabon de araimashita.*

ヨコハマ で とけい を かひませう “(I) shall buy a watch  
*Yokohama de tokei wo kaimashō.* at Yokohama.”

トウキヤウ で さうば は いくら “What is the price  
*Tokyo de sōba wa ikura?* in Tokyo.”

けやき で こしらへました “(It) is made of *keyaki* wood.”  
*Keyaki de koshiraemashita.*

いち えん で かひます “(I) will buy (it) for one yen.”  
*Ichī yen de kaimasu.*

251. 2. から *Kara*. When used after nouns, this particle primarily means “from.” から *Kara* also means “since.”

*Examples:—*

シナガハ から オホモリ まで “From Shinagawa to  
*Shinagawa kara Ōmori made.* Ōmori.”

さくじつ から *Sakujitsu kara.* “Since yesterday——”

252. 3. まで *Made*. This particle can be rendered into English by such words as “to,” “as far as,” “until” &c.

*Examples:—*

ヨコハマ まで はち り “Eight ri to Yokohama.”  
*Yokohama made hachi ri.*

イカホ まで あるいて いきます “(I) shall walk as far as  
*Ikao made aruite ikimasu.* Ikao.”

こんばん まで まちます “(I) will wait until this  
*Komban made machimasu.* evening.”

253. 4. に *Ni*. This particle stands for quite a number of English prepositions. By original usage it ex-



presses the meanings “in,” and “into.” *ニ* *Ni* may be rendered also by such words as “at,” “on,” “to,” “by,” and “for.”

254. *ニ* *Ni* is also part of several phrase-postpositions meaning “upon,” “without,” “beyond,” “among,” “around,” “before,” “behind,” “between,” “except,” “instead of,” “under,” “according to,” and so on.

ILLUSTRATIVE PHRASES:—

トウキヤウ *ニ* すんで をります (He) lives in Tokyo.  
*Tokyo ni sunde orimasu.*

てら *ニ* はいりました (He) has gone into  
*Tera ni hairimashita.* the temple.

いち *じはん* *ニ* はじまります (It) commences at  
*Ichi ji han ni hajimarimasu.* half-past one.

よつか *ニ* ちやくします (It) is due on the  
*Yokka ni chakushimasu.* fourth.

だい *ニ* おいてください Please put (it) on the  
*Dai ni oite kudasai.* table.

はな *を* *み* *ニ* ゆきます (I) go to see the  
*Hana wo mi ni ikimasu* flowers.

ねこ *は* いぬ *ニ* かまれた The cat was bitten  
*Neko wa inu ni kamareta.* by the dog.

とし *ニ* は *じやう* *ず* *な* *こ* “A clever child for  
*Toshi ni wa jōzu na ko.* (his) years.”

255. *a.* Among phrase-postpositions including *ニ* *ni* are these:—*の* *うへ* *ニ* *no ue ni* “upon;” *なし* *ニ* *nashi ni* “without;” *の* *そば* *ニ* *no soba ni* “beside;” *の* *なか* *ニ* *no naka ni*, “inside;” *と* *いっしょ* *ニ* *to issho ni* “together with;” *の* *ため* *ニ* *no tame ni* “for the sake of;” *の* *かはり* *ニ* *no kawari ni* “instead of;” *の* *むかふ* *ニ* *no mukō ni* “across;” *の* *さき* *ニ* *no saki ni* “beyond;” *の* *うち* *ニ* *no uchi ni* “among;” “within;” *の* *まはり* *ニ* *no mawari ni* “around;” *の* *まへ* *ニ* *no mae ni* “before;” *の* *うしろ* *ニ* *no ushiro ni* “behind;” *の* *あと* *ニ* *no ato ni* “after;” *の* *あひだ* *ニ* *no*

*aida ni* “between;” のほかに *no hoka ni* “except;” のしたに *no shita ni* “under.”

**256.** *b.* Preceding, that is, being a real preposition to gerundial verbal forms, に *ni* produces certain equivalents of English prepositions, such as について *ni tsuite* “belonging to;” には *ni shite wa* “considering that,” or “for;” によつて *ni yotte* “according to;” にあつて *ni atatte* “just at;” にしたがつて *ni shitagatte* “in accordance with.”

**257.** *c.* For the use of に *ni* as an adverbial ending, see **229.**

**258.** For the use of に *ni* as a conjunctive particle, see **273.**

**259.** 5. の *No*. This particle, as noted before, means “of,” and shows possession.

*a.* Together with its use as the sign of the genitive case, の *no* combines with many other words, as we have just seen, to make phrase-postpositions.

ILLUSTRATIVE PHRASE :—

のうちに *no uchi ni* :—

Prov. 34. えみのうちにやいばをふくむ  
*Emi no uchi ni, yaiba wo fukumu.*

“Within a smile to conceal a sword.”

**260.** *b.* の *No* is also used to show two nouns as being in apposition.

Examples :—

タイワンのくに  
*Taiwan no kuni.*

“The province of Taiwan  
(Formosa).”

くるまやのツナキチ  
*Kurumaya no Tsunakichi.*

“The kurumaya Tsunakichi.”

**261.** *c.* の *No* is often used attributively, after adjectives, having the sense of the word “one.”

Examples :—

ながいのをもつておいで “Bring a long one.”  
*Nagai no wo motte o ide.*

きれいなのをみたい “(I) wish to see a pretty one.”  
*Kirei na no wo mitai*

262. *d.* When the cardinal numbers precede the nouns they qualify, the numbers are usually followed by the particle *の no*, (284.)

Examples :—

みつのいし “Three stones,” instead of  
*Mitsu no ishi,* — the rendering—

いしみつ “Three stones.”  
*Ishi mitsu,* —

263. 6. *と To.* The meaning of the English preposition “with,” is at times rendered by *と to*.

Examples :—

あのひととしばゐりにいきました “(I) went with him  
*Ano hito to shibai ni ikimashita.* to the theatre.”

264. 7. *へ Ye.* This particle signifies “to,” “into,” and is an equivalent, when suffixed to nouns, of the dative case sign. *へ Ye* sometimes has the force of “at.”

Examples :—

ステーションへはやく “Quick! to the  
*Station ye hayaku!* station.”

がくかうへいつておまちなさい “Please go and wait  
*Gakō ye itte o machi nasai.* at the school.”

265. 8. *より Yori.* Like *から kara*, *より yori* means “from,” or “since.”

ミヤノシタより “From Miyanoshita.”  
*Miyanoshita yori* —

さくねんより “Since last year.”  
*Sakunen yori* —

いまより “Henceforth.”  
*Ima yori* —

## 3. CONJUNCTIONS.

**266.** The particles which in Japanese speech render a like service with that rendered by CONJUNCTIONS in English are が *ga*, か *ka*, から *kara*, も *mo*, に *ni*, し *shi*, と *to* and や *ya*, and several conjunction-phrases such as だ が *da ga*, だ の *dano*, けれど も *keredomo*, も や は り *mo yahari*, し か し な が ら *shikashi nagara*, さ う し て *sō shite*, そ ん な ら *sonnara*, そ れ で は *sore de wa*, そ れ で も *sore de mo*, ど こ ろ へ (or が) *tokoro ye or ga*, ゆ へ に *yue ni*, や う に *yō ni*, よ り い つ そ *yorī issō*, and several others.

**267. 1. が *Ga*.** This particle is an equivalent for the adversative conjunction “but,” when placed at the end of a clause.

*Examples :—*

ありがたう ございます が いかねば なりません

*Arigatō gozaimasu ga ikaneba narimasen*

“I thank you, but I must go.”

いつ か ニホン で が できる やう に なれば いゝ が

*Itsu ka Nihon go ga dekiru yō ni nareba ii ga*

“If I am able to speak Japanese sometime it will be well, but —.”

**268. 2. か *Ka*.** か *Ka* repeated in a sentence has the force of the alternative “or,” or the correlatives “whether — or” in English.

*Examples :—*

くま か いぬ か しりません

*Kuma ka inu ka shirimasen.*

“I do not know whether it is a bear or a dog.”

これは あたらしい か ふるい か “Is this new or old?”

*Kore wa atarashii ka furui ka.*

**269. 3. から *Kara*.** Placed after verbs, から *kara* is best rendered as the subordinating conjunction “because.”

*Examples :—*

あつ くなりました から トウキヤウ の はう が たまら ない

*Atsuku narimashita kara Tōkyō no hō ga tamaranai.*

“Because it has become hot, Tokyo is intolerable.”

るす だつた から しらない “I do not know because I  
*Rusu datta kara, shiranai.* was absent.”

270. 4. も *Mo.* *a.* This particle alone is best rendered by the English copulative conjunction “also,” or “too.”

271. *b.* When repeated in an affirmative sentence, it stands for “both — and.”

272. *c.* When repeated in a negative sentence, it is best rendered by the correlatives “neither — nor.”

*Examples :—*

*a.* あなた も いらつしやい  
*Anata mo irasshai*

“You come too.”

*b.* さじ も さら も もつて きて おくれ  
*Saji mo sara mo motte kite o kure.*

“Bring both spoon and plate.”

*c.* さじ も さら も うち に ありません  
*Saji mo sara mo uchi ni arimasen.*

“There is neither spoon nor plate in the houses.”

273. 5. へ *Ni.* The particle へ *ni* serves often as the conjunction “and,” in the enumeration of several things.

*Examples :—*

さけ に ぶどう に みかん に その ほか いろ 〱 あります  
*Sake ni budō ni mikan ni sono hoka iro iro arimasu.*

“There are wine, grapes, and oranges, besides several other things.”

274. 6. し *Shi.* This particle often serves as the copulative “and.”

*Examples :—*

やすい しな も ある し たかい の も ある  
*Yasui shina mo aru shi takai no mo aru.*

“There are cheap things, and also dear ones.”

275. 7. と *To.* *a.* When placed between nouns, と *to* may be understood as the the copulative conjunction “and.”



b. と *To* also has the meaning of the English subordinating conjunction “that,” introducing an assertion.

*Examples:—*

a. こほりとみずとをもつておいで  
*Kōri to mizu to wo motte o ide.*

“Bring some ice and water.”

b. こほりとみずといひました  
*“Kōri to mizu,” to imashita.*

“Ice and water,” that he said.”

276. 8. や *Ya*. や *Ya*, used with conjunctive meaning, is equivalent to the copulative “and,” especially when the addition intended is rather indefinite. It expresses also hesitation and reflection.

*Examples:—*

ほんやすみやふでがあります  
*Hon ya sumi ya fude ga arimasu.*

“There are books, ink and pens, and such.”

はなやてふや  
*Hana ya chō ya.*

“The flowers and the butterflies.”

277. 9. There are *various phrases* in common use in Japanese, which as above noted, are best rendered in English by conjunctions. More particularly these are;—

yet *da ga*, or どころが *tokoro ga*, which, in beginning a sentence has the meaning “still,” or “well then,” and “that being so”;— yet *dano* occurring in a sentence has the meaning “and,”—it serves to give distinctness to the things counted;—もやはり *mo ya-hari* means “like-wise”;—しかしながら *shikashi nagara* is equivalent to “but”;—さうして *sō shite* (so doing) means “and”;—そんなら *sonnara*, and それでは *sore de wa*, should be rendered by “then”;—それでも *sore de mo* is equivalent to “though”;—ゆへに *yue ni* is “because”;—やうに *yō ni* means



“that,” “so that”;—and より いつそ *yori issō* signifies “than,” “rather than.”

278. Many other words and phrases perform the the service of conjunctions in Japanese speech.

#### 4. INTERJECTIONS.

279. The Japanese language is plentifully supplied with EXPRESSIONS OF FEELING, which make frequent appearance in ordinary social intercourse. The most common among these exclamations are ア *A!* ア、*Aa!* アラ *Ara!* アイ *Ai!* アイタ *Aita!* ドツコイシヨ *Dokkoishō!* ドーモ *Dōmo!* エ、*Eh!* ヘイ *Hei!* ハイ *Hai!* ハア *Hā!* マア *Mā!* ナルホド *Naruhodo!* ネ *Ne!* オイ *Oi!* オヤ *Oya!* サ *Sa!* ヤア *Yaa!* ヤ *Ya!* ゾ *Zo!* and many onomatopoeic words.

280. A brief explanation of these words will be sufficient. ア *A!* shows attention, and often assent, on the part of a listener. ア、*Aa!* may express either admiration or grief, — and, when long drawn out, usually tells of weariness. エ、*Eh!* may tell of dislike. It is also an equivalent for wonderment, and often of sympathy, on the part of one listening. アラ *Ara!* tells of either joy or fear. Spoken quickly, chiefly by women, アラ *Ara!* shows surprise. アイ *Ai!* often answers a call. アイタ *Aita!* tells of sudden pain, like the English “Ouch!” イタイ *Itai!* tells of continued pain. ドツコイ *Dokkoi!* or ドツコイシヨ *Dokkoisho!* is a signal for encouragement, like the English “Now altogether!” spoken when several persons make a united, laborious effort; or, it is like the English “Up she goes!” exclaimed when a person lifts a heavy burden. ドーモ *Dōmo!* shows the speaker to be puzzled, not knowing just what to do, or as telling how difficult was the situation he is describing. ヘイ *Hei!* and ハイ *Hai!* are

exclamatory acknowledgments that the speaker has heard what was said to him. ハ *Ha!* is an expression of attention, often of assent. マア *Mā!* means surprise, and wonder, like “Oh!” and also entreaty like “Do! do please!” ナルホド *Naruhodo!* stands for attention, surprise, sympathetic wonderment in conversation. Generally, to foreign ears the interjection *Naruhodo!* seems repeated with embarrassing frequency. It is like “Really!” “You don’t say so!” “Indeed!” and like interjections in English conversation. ナ *Ne!* is in more common use in ordinary conversation than even ナルホド *Naruhodo!* ナルホド *Naruhodo* is a listener’s word; ナ *Ne!* is a speaker’s word. It calls attention to a preceding word or clause, and often has the force of the interrogations, “Isn’t it?” “Don’t you think so?” &c. オイ *Oi!* is a call, summoning a servant or an intimate friend. オヤ *Oya!* is an expression of astonishment; it is ordinarily a woman’s exclamation. サア *Sā!* is an exclamation to arouse one to action. ヤア *Yā!* an expletive accompanying expressions of profound contempt. ヤ *Ya!* shows pleasurable excitement over what is being witnessed. It is often heard in theatres as an expression of applause. ヨ *Yo!* indicates address to some one. ヨ *Yo!* generally means emphasis, and often warning. ゾ *Zo!* added to a word gives it strong emphasis.

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## CHAPTER IV.

### SOME PECULIARITIES IN ENUMERATION.

In addition to what has already been said, (82—90) concerning the numerals used by the Japanese, a few notes showing certain SPECIAL CHARACTERISTICS OF ENUMERATION should be noted.

281. 1. NUMERAL AUXILIARIES.—In counting objects, the Japanese usually enumerate them as so many things of a certain kind, or class. They seldom associate numbers and nouns as these are associated in English. Ordinarily the noun is spoken first, the numeral and class following.

*For example :—*

ふで ほん *Fude go hon*, “pencil five stick,” = “five pencils;”  
さら じゅう まい *sara jiu mai*, “plate ten flat,” = “ten plates,” and so on. This peculiarity is very like the English colloquial descriptive enumerations,—“five set of harness,” “three pair of hose,” “two yoke of oxen,” “six ton of hay,” “four gross of matches,” and the like.

These auxiliaries to the numerals are numerous. Those most commonly heard are the following :—

てふ *Chō* ;—for things with “handles,” such as *kuruma*, guns, cannon ; also for candles, sticks of ink, tools, and utensils, e.g. くるま に てふ *kuruma ni chō*, “two *kuruma* ;”  
らふ そく いつてふ *rōsoku itchō* “one candle,” etc.

ふく *Fuku* ;—for things like “doses” of medicine, “cups” of tea, “smokes” of tobacco, e.g. くすり に ふく *kusuri ni fuku*, “two doses of medicine ;” たばこ いつぶく *tabako ippuku*, “a smoke ;” お ちや さん ぶく *o cha sam buku*,

“three times taking tea,” etc. There is another ふく *fuku*, used as a numeral auxiliary for pictures and maps.

はい *Hai*;—used for so many “fills” of a cup, of a bowl, etc., e.g. こつぷ いっぱいの みず *koppu ippai no mizu*, “a cup full of water.”

ひき *Hiki*;—used in connection with “animals,” a “draught” of a net, and “pieces” of silk, etc. e.g. うし なんびき *ushi nambiki*? “how many head of cattle?” きぬ いっぴき *kinu ippiki*, “one piece of silk.”

ほん *Hon*;—used for “stick,” or “cylinder,” like things, as masts, posts, bottles, etc.

でふ *Jo*;—used for mats which cover the floors of Japanese houses, and designate the areas of rooms.

まい *Mai*;—is applied to “flat,” broad things like coin, sheets of paper, plates, etc.

にん *Nin*;—is used to enumerate human beings.

さつ *Satsu*;—is used for “volumes” of books. For copies of books, the auxiliary ぶ *bu* is used.

そく *Soku*;—helps to count shoes, socks, sandals, etc.

さう *Sō*;—is applied to boats, ships, and to all kinds of “navigating vessels.”

わ *Wa*;—is used in counting “birds” and “bundles,” e.g. つる いち わ *tsuru ichi wa*, “one stork;” まきさんば *maki sam ba*, “three bundles of wood.”

282. There are other numeral auxiliaries in use:—like だい *dai* for things supported on a base; like けん *ken* for houses; とう *tsū* for documents, letters; つみ *tsutsumi* for packages; めん *men* for mirrors; くみ *kumi* for sets of things like suits of clothes, and sets of toys; すじ *suji* for line-like things, such as roads, rivers; むね *mune* for ridge-things, or houses, and many more. The auxiliaries given above, however, will meet nearly all ordinary needs.

**283. 2. ORDINAL NUMERALS.** *a.* The order of things in series is shown often by the addition of the word め *me*, as a suffix to the cardinal numbers. (84.) *b.* But chiefly is ordinal enumeration shown by suffixing the word ばん *ban*, or ばんめ *bamme*, or by prefixing the word だい *dai* to the cardinal numbers. (84.)

**284.** *a.* As with the cardinal numbers, so with the ordinals, when they precede a noun, the particle の *no* is interposed between the numeral and the noun.

ILLUSTRATIONS :—

ひとつめ	<i>Hitotsu me</i> , or	} “First.”
いちばん	<i>Ichī ban</i> , or	
だいいち	<i>Dai ichi</i> .	

ミタにちやうめにばんち “Second lot, second ward,  
*Mita ni chō me ni ban chi* Mita.”

さんばんのきしや “The third train.”  
*Sam ban no kisha*

だいいちのやくにん “The chief officer.”  
*Dai ichi no yakunin*

**285. b.** When there is a specification in time, place, quantity, or kind, in enumeration, the name of the thing specified is generally interposed between the cardinal numeral and the word め *me*, to form ordinal enumeration.

*Examples :—*

にちやうめ *Ni chō me* “second ward;” さんどめ *san do me* “the third time;” よにんめ *yo nin me* “the fourth man;” ごまいめ *go mai me* “the fifth page;” ろつぽんめ *roppon me* “the sixth bottle,” etc.

**286. 3. QUESTIONS CONCERNING NUMBER AND QUANTITY.** *a.* When questions are asked as to the *number* of persons, or things? the interrogation いくつ *ikutsu* “how many?” is often used. But more frequently the numeral auxiliary, representing the object of inquiry, in



connection with the adverbial *いく* *iku* “what number?” that is, “how many?” is heard.

Examples:—

*いく* *にん* *Iku nin*, also *いく* *たり* *iku tari*, in asking “how many human beings?” *ふねはいくさう* *fune wa iku sō* “how many ships?” *ふではいくほん* *fude wa iku hon* “how many pencils?” *べつさうはいくけん* *bessō wa iku ken* “how many country houses?”—(“one country house” is *いくけん* *ikken*). *いくつございます* *Ikutsu gozaimasu* “how many” (of anything) “are there?”

287. *b.* Questions concerning *quantity* are asked by the adverbial *いか* *ika*, or *どれ* *dore*, or *なに* *nani*, “which?” or “what?” followed by *ほど* *hodo*, meaning “degree of quantity.” Also, *どのくらい* *dono kurai*, meaning “which grade?” These phrases are each equivalent to “how much?”

288. The interrogative *いくら* *ikura* “about how much?” is used in inquiring as to amount of price.

Examples:—

<i>いかほどありますか</i> <i>Ika hodo arimasu ka</i>	“How much is there?”
<i>どれほどはいますか</i> <i>Dore hodo hairi masu ka</i>	“How much will it hold?”
<i>どのくらいいますか</i> <i>Dono kurai irimasu ka</i>	“How much do you want?”
<i>これはいくら</i> <i>Kore wa ikura</i>	“How much does this cost.”

289. NOTE. Frequently one hears *よ* *yo* as a substitute for *し* *shi*; *な* *nana* instead of *しち* *shichi*; and *きう* *kyū* instead of *く* *ku*; spoken for the numbers “four,” “seven” and “nine.” This usage avoids certain ambiguities of sound, and an unpleasant association of the numeral phrase *しにん* *shi nin* “four persons,” with the word *しにん* *shinin* “dead person.”



## CHAPTER V.

### HONORIFIC FORMS OF SPEECH.

**290.** One of the great difficulties in acquiring a proper use of the Japanese language, arises from the fact that the social relations of the Japanese people have been characterized almost as much by different forms of speech, as by legislation and customary ordinance. Between subject and lord, servant and master, host and guest, children and parents, women and men, words, as well as manner, have been shaped to an exceptionally marked degree so as to show the relations of inferior and superior, real or formal.

A few remarks about the honorific forms of Japanese speech must suffice for us in this manual.

**291.** 1. A foreign student, in beginning the study of spoken Japanese, should remember that, IN SPEAKING TO EQUALS, or to any persons, except intimate friends or his own servants, he should always make use of what are called the polite and honorific forms of speech, especially such forms occurring among verbs.

**292.** 2. The student should never apply an honorific form of speech to HIMSELF, or to HIS OWN POSSESSIONS.

**293.** 3. In speaking ABOUT OTHER PEOPLE, custom varies. If the person spoken of is decidedly superior in position to the speaker, honorific expressions are to be adopted; otherwise, the speaker is left largely to his own pleasure in choosing an ordinary or an honorific word or phrase.

**294.** 4. The foreign student would do well not to try to use THE SPECIAL FORMS OF ADDRESS WHICH MARK THE SPEECH OF SUPERIORS TO INFERIORS. Even with his own servants he

would better be liberal in expressing himself by means of at least polite verbal forms, that is, of those forms which are inflected with the verb *ます masu*. Of course, he should not use honorifics in speaking to his servants; but polite verbal forms are in place for all relationships except those of the family, or of the most intimate friendship.

**295. 5. NOUNS ARE MADE HONORIFIC** by using either *お o* or *ご go* as a prefix.

*For example*:—*お たく o taku* “honorable house,” meaning “your” or “his house;” *ご しょうち go shōchi*, “honorable assent,” meaning “your” or “his assent.”

The suffix *さん san*, or *さま sama*, exalts the name of a person addressed,—*さま sama* being more honorific than *さん san*. *だんな さま Danna sama* is a very respectful address from a servant to a master; *カンダ さん Kanda san*, is the equivalent for “Mr. Kanda;” *お ハナ さん O Hana san* is “Miss Flower.” *おく さま Okusama*, is the title given to “the lady of a house” in polite society. The word *さま sama* refines such phrases as *お きのどく さま o kinodoku sama*, “I am sorry for you;” *ご くらう さま go kurō sama*, “Thank you for your trouble;” *お まちどほ さま o machidō sama*, “I have kept you waiting;” *ご たいくつ さま go taikutsu sama*, “It must be tedious for you.”

**296. 6. FAMILY RELATIONSHIPS** receive an honorific or humble character, not so much by the use of prefixes and suffixes with one class of names, as by choosing for the relationships appropriate DIFFERING NAMES, and by adding to them the honorifics *お o* and *ご go*, and *さん san* and *さま sama*.

*For example*:—The ordinary name for mother is *は は* *haha* “my mother,” but “your” or “his mother” is called *おつか さん okkasan*; “my father” is *ち ち* *chichi*, or *おや ち*

*oyaji*, “your or his father” is おとつさん *ototsan*, or ごしんぷ *go shimpu*; “my husband” is だんな *danna*, or ていしゅ *teishu*, “your” or “her husband” is だんなさま *danna sama*, or ごていしゅ *go teishu*; “my wife” is かない *kanai*, “your or his wife” is さいくん *saikun*, or おくさん *okusan*, or おくさま *okusama*; “my son” is むすこ *musū-ko*, “your son” is generally ごしそく *go shisoku*; “my daughter” is むすめ *musūme*, “your daughter” is おじやうさん *o jō san*; “my brother” is あに *ani* (elder), or おとゝ *ototo* (younger), “your brother” is あにあさん *o ani san*, or おとゝご *otōto go*; “my sister” is あね *ane* (elder), or いもうと *imōto* (younger), “your sister” is おあねさん *o ane san*, or あいもとご *o imōto go*. There is quite a long list of these relationship names.

**297. 7. DIFFERENT VERBS** are used by the Japanese to HONOR, OR TO HUMBLE, THE SAME ACTIONS. A speaker almost always humbles his own acts, and dignifies the same acts when performed by another. Sometimes, a speaker will use the ordinary form of a verb in speaking of the actions of servants, and their like; sometimes, but not often, he will apply to a servant's actions the humble verb forms.

*For example:*—The verb いく *iku* is the ordinary expression for the “act of going.” But if I tell an acquaintance that “I am going,” I should humble myself, and honor him, by saying まゐる *mairu*. Should I request him to go, I should honor him by using some form of いらつしやる *irassharu*. Ordinarily, “I say,” is いふ *iu*. To another I should in politeness express the same act by まうしあげる *mōshi ageru*. I should request another to “say” by using some form of おつしやる *ossharu*. “I see,” is みる *miru*. To another, I, asking permission to look, should use はいけんする *haiken suru*; requesting him to look I should use some form of ごらんなさる *goran*

*nasaru*. やる *Yaru* is "to offer," or "give." "I give to another," using the verb あげる *ageru*; "I ask another to give," with some form of くださる *kudasaru*, or くれる *kureru*. もらふ *Morau* is "to receive;" but "I receive from another," using some form of いただく *itadaku*. たべる *Taberu* is "I eat;" but I request another to eat, with めしあがる *meshi agaru*.

298. NOTE. The POTENTIAL FORMS of ordinary verbs are in a measure honorific; and in common polite intercourse they are often heard, especially when persons are spoken of.

299. 8. From what has just been said, it is evident that FORMS FOR ADDRESS TO OTHERS BECOME OF SPECIAL IMPORTANCE. In this act the imperative mode would naturally be used, but the Japanese use the common imperative mode comparatively seldom. In honorific speech an honorific imperative is usually accepted. But various substitute imperatives are as a rule heard in ordinary intercourse. The verbs なさる *nasaru* "please do," or "deign," and くださる *kudasaru* "condescend," are constantly in demand to transform common verbs into polite imperative phrase. (193).

For example:—The common verb なほす *naosu* "mend," if used in a request would not be なほせ *naose*! "mend!", but probably would be なほして ください *naoshite kudasai* "mending condescend," = "Please mend this!" or it would be おなほしなさいませ *o naoshi nasai mase* "honorably mend deign," = "Please mend this!" So, みせて ください *misete kudasai*, or おみせなさい *o mise nasai*, not みせ *mise*! would stand for "Please show me." Seldom would one say まて *mate*! "Wait!" except perhaps to a coolie; he would get around the blunt word with おまちなさい *o machi nasai* "Please wait!" Less often would he say こい *koi*! "Come." Hardly would he say this at the present day, even to a coolie. The least

polite phrase one would commonly use for "Come!" would be *おいで* *o ide*, the honorific *o* with "Come!" To equals he would say, *おいでなさい* *o ide nasai*! But to unfamiliar friends, to guests, and to superiors he would at least say *いらっしやい* *irasshai*! the honorific imperative, requesting one to come.

**300.** As a general rule, there need be no hesitation on the part of the student in using polite and honorific forms of speech, when holding social intercourse with the Japanese people of all classes. Politeness, in word and in act, is part of the general popular culture in Japan. The extravagant dignity and humiliation expressed in word, and by ceremonial act, in formal, and even in ordinary, social relations are, at the present day at least, but the pleasant forms with which Japanese society is graced.



SECTION THIRD.

PRACTICE IN THE COLLOQUIAL.



*He that travelleth into a country before he hath some entrance into the language, goeth to school, and not to travel.*

FRANCIS BACON.

*A child does not waste his mental activity on vain theories; he goes straight to the phraseology; he listens and understands, he imitates and speaks. He owes his progress to example not to precept; to practice, not to theory.*

*It is under the impulse of these instincts that we acquire the language of our parents. The same process applied to any other language must produce the same result; and success will be the more certain, as we follow more closely in the steps of nature. IMPRESSION of language which is effected through hearing and reading, must therefore precede EXPRESSION, which is effected by speaking and writing.*

C. MARCEL.

## CHAPTER I.

### ON METHOD IN ACQUIRING JAPANESE.

**301.** The best method by which to learn Japanese is this:—let the student go to Japan ; enter, there, an intelligent and sociable Japanese household, and become, in language at least, like a child. As an interested member of the family, sharing with it the home life and its relations with society also, he would be master of a goodly domain of the desired speech before a year would pass. But among the many who may wish to know Japanese, those who can take this best way are exceedingly few : so few are they that nothing further need be said here about this method: nothing except this,—that it is the natural way for a real, practical acquirement of the language ; and that, in any method adopted for learning Japanese, it should, as far as possible, be followed.

**302.** The best substitute for this best method is life in Japan, in intimate contact with the Japanese people, under the faithful guidance of a competent native teacher. The student adopting this method would thereby be subjected to often repeated impressions of the true sounds of words and the rhythm and cadence characteristic of the native tongue. If attentive and inquisitive, his vocabulary would enlarge daily ; and, by bold attempts in reading and in conversation under his teacher's correction, he would make steady progress in fluent and idiomatic expression of what he might wish to say. Such student could hope to have the language under easy command, within a comparatively short time. But even this way is fully opened to comparatively few.

**303.** Most learners of Japanese,—even most students

resident in Japan,—do not have the advantages of intimate intercourse with the Japanese people, and, except rarely, do not find satisfying native instructors. For this large majority, the method for acquiring the language most available is, therefore, whatever intercourse with Japanese speaking people and teachers may be secured, and, beyond that, whatever may be wrought out through books, that will most nearly make good the want of intimate intercourse with native household, people and teacher.

**304.** This Manual embodies an attempt,—at least so far as the beginnings of acquiring Japanese are concerned,—to do what may be done by a book to supply to those who seek a practical knowledge of the language, the aid which would be found in the method of nature. In the preparation of the book it has been assumed that the student who can make proper use of the lessons is intellectually mature. However childish much of the work he is asked to do may be, he is not to be instructed here as one would instruct a child. In a purely natural method imitation and memory are the most powerful agencies in operation. Here these agencies are to a great degree to be supplemented by reflection and the judgment.

**305.** In the First Section of the manual an attempt has been made to set forth by means of comparisons drawn from the student's own language, sound by sound, the tones and the tone-combinations common to Japanese speech. At the same time the signs by which the Japanese express in writing the sounds of their language were represented. It is supposed now that the student has learned how to write and to read both forms of the *Kana*; and that, so far as the sounds of English can teach him, he is able to pronounce, and he knows how to write, Japanese words.

**306.** In the Second Section a systematized, though

brief, summary, copiously illustrated, of the distinctive usages regulating Japanese speech was given. It is not supposed as yet that the student has mastered this summary; but it is expected that in general he has become so well acquainted with the summary that he can use it intelligently in his study of the remaining, and most important, part of the book.

**307.** With this preparation we now propose to open the way for the student to become familiar with a large measure of the Japanese language as it is really current in polite social intercourse. The Conversations which make up this Third Section are to be regarded as being among the best substitutes,—as far as a book can furnish a substitute,—for the companionship of living beings. They are attempts at faithful reproductions of the intercourse of persons imagined to be members of the middle and refined social circles of Japan. They embody just such language as would most become the intercourse of a cultured foreigner with the Japanese people.

**308.** Through a proper use of these Conversations the student may hope to go a good way towards his goal. As much as possible let him forget that the Conversations are part of a book. Let him look upon them as reports from life. Let him think of “Mr. Robinson” and “Mr. Mikata” as friends with whom he may associate daily,—to whom he can listen until their words are common place and are fixed in memory. He will find at length that these talks cover a large part of ordinary, every-day experience, and that familiarity with them has introduced him into a wide knowledge of, and given him considerable use of, the language he is seeking to master.

**309.** In order to secure best the result aimed at in the Conversations, it will be necessary for the student, as soon as possible, to understand them just as their speakers

understand them. The English sentences standing opposite them are not their literal translations. Literally, it is not possible to carry over a Japanese sentence into English, or into any other Western language, and along with such translation to convey the true Japanese meaning. Translation from Japanese into English is a very different thing from the turning of,—let us say,—German into English. The English sentences here given are to be considered almost wholly as but the equivalents in usage and in meaning, of the Japanese sentences with which they are associated. To illustrate :—take the first phrase of the Conversations,—Mr. Robinson's greeting to his friend ;—“ *O hayō gozaimasu !* ” In literal translation, Mr. Robinson in this phrase declares, with an honorific prefix, that, “ Early is,” or rather, “ It is early.” In such literal translation these words are to an English speaking person only a common-place assertion about the time of day. But to a Japanese the assertion is a friendly morning greeting. Its real equivalent in English is “ Good Morning ! ” a phrase which in turn is to a Japanese, in literal translation, no greeting at all, but only an awkward declaration about the quality of the morning. A German and an Englishman meeting early in the day might say the words “ *Guten Morgen !* ” and “ Good Morning ! ” to each other, each using a literal translation of the other's words and each conveying to the other exactly the same meaning. But Mr. Robinson may not translate his English greeting to his friend ; he must use its Japanese equivalent. Still farther removed from use in literal translation is Mr. Mikata's answer to his friend Robinson's apologetic inquiry, “ Do I interrupt you ? ” His reply is,—“ *Sukoshi mo !* ,” literally “ *A little even !* ” Literally, to Mr. Robinson this answer is nonsense, but Mr. Mikata means to say, and Mr. Robinson so understands him, exactly what an Englishman



would intend to say in the words, "Not at all!", "Not in the least!" or in any other complimentary phrase, waiving the apology.

310. So then, in a study of these Conversations, indeed in the learning of all Japanese phrasing, the student should first seek to understand the Japanese sentences as their speakers understand them. In all languages, words necessarily are used,—sometimes many, sometimes few,—which are only different signs for the same things. *Separate words* are almost always translatable. But very often a Japanese speaker, as we have just seen, uses even translatable words, applying them to relations designated by an Englishman through entirely different words. Much more often, *phrases* in Japanese and in English, having the same intentions, differ from one another in terms and in composition. Yet further, there is never any real likeness in construction and in verbal content between extended *sentences* of the two languages. The Japanese language must, in fact, be studied as a development of speech almost wholly independent of any tongue of the West. The most that the English language can do towards helping a student towards a knowledge of Japanese arises from the fact that English like Japanese is a human language. Consequently, to an English vocabulary almost throughout, Japanese words denoting the same ideas and things may be attached; further, the laws of universal grammar, the distinctions of parts of speech, and their fundamental modes of relationship, may be illustrated for Japanese speech through their manifestation in English; and, as is done in these Conversations, English *equivalents* for what is expressed in Japanese sentences may be constructed, thereby making the Japanese forms of expression somewhat the more easy of comprehension and of appropriation. But, beyond these limits, the student must depend for his



progress in the language almost wholly upon the help he can find in the language itself. In this connection some counsel given by Prof. Chamberlain in his "Handbook" is worth remembering. He writes;—

"The student should endeavour to place himself from the outset at the Japanese point of view. This he can do only by dint of much learning by heart.—The necessity for memorising can not be too strongly insisted upon. It is the sole means of escape from the pernicious habit of thinking in English, translating every sentence literally from a whispered English original, and therefore beginning and ending by speaking English Japanese instead of Japanese Japanese. It is not only that the words and idioms of Japanese differ from our English words and idioms, but that the same set of circumstances does not always draw from Japanese speakers remarks similar to those which it would draw from European speakers."

311. Let the student then, as far as possible, familiarize himself through both eye and ear with the Japanese text of this section, informing the text with the meanings embodied in the English with which it is associated, but aiming to make the text his own so completely that he might as readily use its forms in addressing a Japanese, as he would use the English forms in addressing an English speaker, when he had the thought common to both texts in mind. This task may seem very tedious in prospect and to promise but little in achievement, but really, in time, its slowness will result in the best possible speed attainable when the purely natural method is not available.

312. In carrying on the work of comprehending and appropriating these Conversations the student will find the section on the "Elements of Grammar" especially helpful. Grammar, is not correctly apprehended when it is looked

upon as the art of speaking and writing a language. Grammar, imparts no power of speech to him who has not already the materials and ability for expression. It is specifically but a record and generalization of the usages which prevail in the speech and writing of those who are considered good writers and speakers. It is a systematized presentation and explanation of standard linguistic forms.

**313.** As such systematization of linguistic forms and usages, however, the Elements of Grammar here presented will be found to have a large value for the student. Constant reference to it will make clear why the Japanese give the distinctive forms to the expression of their thought, shown in the Conversations, and, in general, will explain unique linguistic usages which to the Western understanding must otherwise remain obscure.

**314.** But beyond this service, a thorough study of the Conversations in intimate association with the Elements of Grammar will do much to hasten the progress of the student toward the culminating gain which every one must make in order actually to acquire a language,—namely independence of a literal repetition of the forms set for him in the models he studies, and power to express his own thought in phrases characteristically his own.

**315.** The real acquirement of a language means in the end, freedom from a literal imitation of models, and an ability of one's self to originate speech. The best aid given by this manual, or by any other help to the learning of a language, is, at last therefore, just how much it may hasten such independence and self reliance. Indeed, all books, teachers, companions, even the largest and most intimate fellowship with others are to be regarded in the main as only guides and helpers towards the time when the student, emancipated from his pupilage, shall be able to go forward dependent upon his own strength

and inventiveness. The natural and accomplished speaker is he who has gained so large a mastery of the teachings of others, that they all serve him in the development of a language which is characteristically his own. So far as this manual is concerned, therefore, the aim in its preparation will have been reached, when it shall have become to those who may use it, no longer a collection of models to be exactly copied, but chiefly a store of words and of sentences, and of laws of speech, from which the users shall take what they will, combining the words and phrases into new relationships, creating new sentences and distinctive modes of expression,—in a word, making the book secondary to self-direction in linguistic progress.

316. There is no more a royal road into the learning of Japanese than into any other learning. He who seeks such path would better never begin the search. But among the ways over which one may enter this domain, some are less difficult to traverse than others. The way which we have here attempted to open;—the way of long enduring submission to often recurring impressions of sounds and signs of speech; of continuously repeated contact with syllables, words, phrases, sentences and paragraphs, read, memorized, and imitated until the mind has become thoroughly familiar with them as speech or writing; of study of numerous conversations from real life, illustrated and explained by the general usages of Japanese speech and by their equivalents rendered in the student's own language; this way though seemingly very slow and, it may be, difficult, we nevertheless believe to be comparatively the easy way, and the way really the most rapid in advancement towards the longed-for goal,—a practical mastery of Japanese speech.

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## CHAPTER II.

### THE I-R-O-HA.

317. At the close of the First Section of this book the student was recommended to make himself familiar with the *Katakana* writing of forty-eight proverbs, and then to transcribe the proverbs with the *Hiragana* syllabics. The transcription was proceeded with there only in part. The complete transcription was left for the opening of the present section, that it might serve to illustrate the arrangement of the *Hiragana* syllabics in the order by which the Japanese ordinarily know them.

318. The arrangement of the syllabary with which the student has become familiar is called the "*Go-jū-on*," or "Fifty Sounds." There are in fact but forty-seven basal sounds in the syllabary ; the syllabics *イ*, *ウ* and *エ* being repeated in the "Y" and "W series," chiefly for the sake of a symmetrical filling out of the table ; and the syllabic ending *ョ* being in fact but a variation of *ヅ*. The *Go-jū-on* is easily memorized ; the five pure vowel sounds *a, i, u, e, o* constituting a series of sounds to which the nine consonants *k, s, t, n, h, m, y, r* and *w*, with the five consonantal softenings *g, z, d, b* and *p*, are prefixed, as,—

*ka, ki, ku, ke, ko,*  
*ga, gi, gu, ge, go, etc.*

This arrangement, as we have seen, is very helpful to the student, especially in the study of verbal inflection and of the phonetic changes in words.

319. But, symmetrical, simple and helpful as the *Go-jū-on* order of the syllabary is, it is not the order most widely known, and generally in use, among the Japanese



people. The *Go-jū-on* and the *Katakana* are usually put together. Yet this combination, though effecting the simplest and easiest treatment of the group of sounds by which the Japanese language is expressed is, as said, less known and less in popular favor than the *Hiragana*, and the syllabic order devised for the latter.

320. The customary arrangement of the *Hiragana* is known as the *I-ro-ha*, a name formed from the first three syllabics of the series, just as the name *Al-pha-bet* was formed from the first three of the letters with which the sounds of the Greek and kindred languages are uttered. *Kōbō Daishi*, as before noted (page 6), not only was the deviser of the *Hiragana* syllabary ; tradition affirms also, that it was he who gave the syllabary its *I-ro-ha* form. He, Buddhist priest and teacher of souls, it is said, turned the syllabics, prosaic in the *Go-jū-on*, into a poem on the vanity of existence, as proclaimed in the Buddhist scriptures ; thus by mnemonic verse teaching those who studied it not only new characters by which to write their language, but at the same time impressing upon them what he held to be one of the great truths necessary to their best welfare. He, so it is said, wrote :—

“ *Iro wa nioedo,*  
*Chiririnuru wo—*  
*Waga yo tare zo*  
*Tsune naran ?*  
*Ui no oku-yama*  
*Kyō koete,*  
*Asaki yume mishi,*  
*Ei mo sezu : ”—*

which means, according to Prof. Chamberlain's liberal paraphrase ;—“ Though their hues are gay, the blossoms flutter down, and so in this world of ours who may continue forever? Having to-day crossed the mountain-fastness of existence, I have seen but a fleeting dream, with which I am not intoxicated.”

321. But whatever may true of the origin of the *Hiragana* and its *I-ro-ha* form and meaning, and whatever may be the real reason for its favored place in popular usage, the student who wishes to know the Japanese language as the Japanese write it ; to consult native *Kana* lexicons ; to understand catalogues, read newspapers or any unmodernized literature, must memorize *I-ro-ha* as he once committed his own *A, B, C*, to memory, and must read and write the *Hiragana* as he once conquered the letters of English script.

322. In recognition of the prominent place occupied by the *I-ro-ha* in the literary expression of Japanese, we selected the forty-eight proverbs (which the student is now transcribing from *Katakana* into *Hiragana*,) so that the initial syllabic of each proverb should be one of the forty-seven basal sounds of the Japanese language, adding one proverb more containing the terminal sound *x*. These proverbs, as first written in *Katakana*, (91), were arranged and numbered so as to illustrate the syllabary in its *I-ro-ha* form. The forty-eight Conversations which occupy the present section as "Practice in the Colloquial," have received as "texts" or "motives," these illustrative proverbs, in their *I-ro-ha* order of succession.

32. The student is recommended to complete now the transcription of the Illustrative Proverbs. As a preparation for that work the *Hiragana* syllabary is repeated here, but we give the *Hiragana* in its usual order as *I-ro-ha*, and incorporate in the table some of the less used characters, which still appear in manuscript, and sometimes find way even into print. With the full transcription of the proverbs we have associated literal translations and their equivalent renderings in English. We recommend to the student, before he proceeds with the Conversations, a thorough study of these wise sayings, in their Japanese forms.



## 324. I-RO-HA SYLLABARY.

KOBŌ DAISHI'S VERSE.

イ I	ロ R <sub>O</sub>	ハ H <sub>A</sub>	ニ N <sub>I</sub>	ホ H <sub>O</sub>	ヘ H <sub>E</sub>	ト T <sub>O</sub>
い	ろ	は	に	ほ	へ	と
チ CHI	リ R <sub>I</sub>	ヌ N <sub>U</sub>	ル R <sub>U</sub>	ヲ W <sub>O</sub>		
ち	り	ぬ	る	を		
ワ W <sub>A</sub>	カ K <sub>A</sub>	ヨ Y <sub>O</sub>	タ T <sub>A</sub>	レ R <sub>E</sub>	ソ S <sub>O</sub>	
わ	か	よ	た	れ	そ	
ツ TSU	子 N <sub>E</sub>	ナ N <sub>A</sub>	ラ R <sub>A</sub>	ム M <sub>U</sub>		
つ	ね	な	ら	む		

ウ U う	井 I (w) ぬ	ノ No の	オ O ね	ク Ku く	ヤ Ya や	マ Ma ま
ケ Ke け	フ Fu ふ	コ Ko こ	エ E (y) え	テ Te て		
ア A あ	サ Sa さ	キ Ki き	ユ Yu ゆ	メ Me め	ミ Mi み	シ Shi し
エ E (w) え	ヒ Hi ひ	モ Mo も	セ Se せ	ス Su す	ン N ん	

## 325. ILLUSTRATIVE PROVERBS IN

## HIRAGANA.

1. いちをきいてじふをしる。  
*One (acc. sign) hearing ten (acc. sign) knows.*  
 Hearing one thing, he knows ten.
2. ろんにまけてもりにかつ。  
*Argument in losing even principle in wins.*  
 Though beaten in argument, victorious in principle.
3. はりのあなからてんをのぞく。  
*Needle of hole from heaven (acc. sign) peeps at.*  
 Peeps at the sky through a needle's eye.
4. にんげんわづかごじふねん。  
*Man short space fifty years.*  
 Man's life is but fifty years.
5. ほまれあらんよりそしりなかれ。  
*Praise shall be than defame be not.*  
 No-blame is better than praise.
6. へたのながだんぎ。  
*Unskillful of long sermons.*  
 An awkward priest for long sermons.
7. とんでひにいるなつのむし。  
*Flying fire into enters summer of insect.*  
 Summer insects fly into the fire.
8. ちりつもつてやまとなる。  
*Dust heaping mountain that becomes.*  
 Piled up dust becomes a mountain.

9. りかにかんむりをだいさず。  
*Plum-tree under cap (acc. sign) not adjust.*  
 Adjust not your cap under a plum tree.
10. ぬすびとをみてなはをなう。  
*Thief (acc. sign) seeing, rope (acc. sign) twist.*  
 He makes a rope, having seen the thief.
11. るいらんよりもあやうし。  
*Piled eggs than even perilous.*  
 More hazardous even than a pile of eggs.
12. をかめはちもく。  
*Land eyes eight checker-board squares.*  
 A bystander sees eight moves in the game.
13. わざはひもさいはひのはしとなる。  
*Adversity also prosperity of bridge that becomes.*  
 Even adversity becomes a bridge to prosperity.
14. かしらかくしてををかくさず。  
*Head hiding tail (acc. sign) not hiding.*  
 Though the head be hidden the tail is seen.
15. よめがしうとめになる。  
*Bride (nom. sign) mother-in-law to becomes.*  
 A bride becomes a mother-in-law.
16. たまみがかざればひかりなし。  
*Jewel if not polished shines not.*  
 A jewel unpolished will not glitter.
17. れいすぐればしつれいとなる。  
*Politeness if exceed rudeness that becomes.*  
 Too much politeness becomes rudeness.

18. そで うつし に もの を やる。  
*Sleeve transferring in thing (acc.) gives.*  
 Gives, by passing it through the sleeve.
19. つの を なほす とて うし を ころす。  
*Horn (acc.) mending that saying ox (acc.) kills.*  
 Intending to mend the horn, he kills the ox.
20. ねずみ とる ねこ は つめ を かくす。  
*Rat catching cat as for claws (acc.) hides.*  
 The rat catching cat hides her claws.
21. なきづら を はち が さす。  
*Weeping face (acc.) bee (nom.) stings.*  
 Bees sting a weeping face.
22. らつくわ へだ に かへらず。  
*Fallen flower branch to not returning.*  
 A fallen flower returns not to its branch.
23. むり が とほれば だうり ひつこむ。  
*Unreason (nom.) if pass by reason draws back.*  
 Reason shrinks back when passion goes by.
24. うり の たね に なすび は はえね。  
*Melon of seed in egg-plant as for not produces.*  
 An egg plant does not grow from a melon seed.
25. おど の なか の かはず だいかい を  
*Well of middle of frog great sea (acc.)*  
 しらず。  
*knows not.*  
 The frog in a well does not know the ocean.

26. のど-もと      すぐれば      あつさ      を  
*Throat-base      having passed      hotness      (acc. sign)*

わする。  
*forget.*

If a thing be swallowed its heat is forgotten.

27. おに の ねんぶつ。  
*Demon of      prayer.*

A devil's prayer.

38. くち に と は たて られぬ。  
*Mouth to door as for set up cannot be.*

A door cannot be made for a man's mouth.

29. やすもの かひ の ぜに うしなひ。  
*Cheap thing buyer of money losing.*

He who buys cheap loses his money.

30. まがらね ば よ に たゝれず。  
*Not bending if world in keep up cannot.*

No keeping up in the world without bending.

31. け を ふいて きづ を もとむ。  
*Hair (acc. sign) blowing wound (acc. sign) obtains.*

He blows away the hair, only to find a wound.

32. ふるき を たづねて あたらしき を  
*Old (acc. sign) studying new (acc. sign)*

しる。  
*knows.*

New things are learned by studying the old.

33. ことば おほけれ ば しな すくなし。  
*Words abundant if materials few.*

Many words, small matter.



34. えみ の うち に やいば を ふくむ。  
*Smile of the middle in blade (acc. sign) contains.*  
 He conceals a sword within a smile.
35. て の うら を かへす。  
*Hand of palm (acc. sign) turns over.*  
 Reversing the palm of the hand.
36. あたま そらん より こゝろ を それ。  
*Head shave than mind (acc. sign) shave.*  
 Cleanse the heart rather than shave the head.
37. さる も き から おつる。  
*Monkey even tree from falls.*  
 Even monkeys fall from trees.
38. きん-げん みゝ に さかふ。  
*Golden-saying ears to oppose.*  
 Wise sayings are disagreeable.
39. ゆだん たい てき。  
*Negligence great enemy.*  
 Negligence is a great enemy.
40. めくら へび に おぢず。  
*A blind man snake at fearing not.*  
 A blind man is not afraid of a snake.
41. みめ より こゝろ。  
*Face than heart.*  
 Goodness of heart is better than beauty of face.
42. しゆ に まじはれば あかく なる。  
*Vermillion with mixed if red becomes.*  
 He who handles vermillion is stained red.

43. 魚ばはにくきものにあたへよ。  
*Bait as for the detestable thing to give!*  
 Give food even to detestable things!
44. ひとのよをわたるはまるきばし  
*Man of world (acc. sign) passing as for log-bridge*  
 のごとし。  
*for is like.*  
 Man's journey through this world is like crossing a round bridge.
45. もねくひにはひがつきやすい。  
*A fire-brand to as for fire (nom. sign) catch is easy.*  
 A brand easily takes fire.
46. せんどうおほくしてふねやまへ  
*Sailors numerous being ship mountain to*  
 のぼる。  
*go up.*  
 Too many sailors run the ship ashore.
47. すみかきのなかからめいけんが  
*Pokers of the middle from famous sword (nom. sign)*  
 でる。  
*comes out.*  
 Famous swords sometimes are made from fire-scrappers.
48. いちじ せん きん。  
*One letter a thousand pieces of gold.*  
 One letter is worth a thousand dollars.
-

だい さん しゃう

ともだち どの はなし

だい いち

い ね

いち を きいて じふ を しる。

こゝは トウキヤウ の ミカタ-し の いへ なり。ミカタ-し はなどの  
を まへ に せる みなみむきの へや にて かきもの を なし  
なれり。

1. ロビンソン-し この ところ へ いりきたり、あいさつ  
を して ミカタ-し に むかひ:-

お-はやう ございます。お-じやま では あります-  
まい か。

2. ミカタ-し:-イーエ すこしも。どうぞ お-かけ  
なさいまし。よく お-いで なさいました。お-まち  
まうして みた ところ です。

3.-ありがたう ございます。はなはだ しつれい  
で ございます が、この やう に すはります。

4.-どうぞ ど ず-あい に。いす は いかい です。  
いす の はう が ざぶどん より お-らく で  
ございます。

## CHAPTER III.

### FRIENDS IN CONVERSATION.

#### I. PROVERB FOR (ゝ) I.

#### *Hearing one thing, he knows ten.*

PLACE:—*Mr. Mikata's house, Tōkyō. South room, opening upon the garden. Mr. Mikata, writing:—*

1.—*Mr. Robinson entering, bows, and says:—*Good morning.  
Do I interrupt you?

2.—*Mr. Mikata:—*Not at all! Please, take a seat. I am glad to see you. I have been expecting you.

3.—Thank you. Be kind enough to excuse me for sitting down in this way.

4.—Do make yourself comfortable! Won't you have a chair? A chair will be easier for you than a cushion.

5.—イーエ このやうに あしを なげ-だしても  
よろし-ければ このはうが かへつて かつて で  
ございます。

6.—さあゝゝ お-らく に。あなたと わたくし  
の なか に ゑんりよ は いません。コレ  
おヨチ お-ちや を もつて お-いで。そまつ  
な たばこ です が めしあがり なさいまし。

7.—いかにも けつこう な お-には で ございます  
ね。こなた は まつたく さむい かげ を よけて  
ゐますから、けさは そと で は じつ に さむい  
かげ が ふいて をります が、この お-ざしき で  
は じうぶん あつたか で ございます。

8.—かんちう で も ひ の さします とき  
には しょうじ を みな あけはなつて をられます。  
につちう に は ひばち も いません。ほど-  
んど ひ に てり-つけられる くらゐ です。お-ちや  
いつ-ぶく お-あがり なさいまし。

9.—ありがたう。ときに この あひだ お-はなし  
いたして をきました くわいわ を けふ は はじめ  
たう ございますが、あなたは それ について なに  
か まだ よい お-かんがへ が ございせん でした  
か。ご-しょうち の とほり ことば は もう  
かなり ぞんじて をりますし、 きく こと も  
たいてい は わかりますが、はなす こと に なる  
と じつ に こまります。それ ゆゑ どうか あなた

5.—No, indeed! If you won't mind my rudeness in shoving out my feet, I would rather sit as I am.

6.—Make yourself at home. You and I need not stand upon ceremony.—Say, *O Yone!* bring some tea.—Here are some good cigarettes. Try them.

7.—How much you must enjoy your garden! You seem so entirely protected here from the cold winds. It is delightfully warm in this room. Really, there is quite a cold breeze from the north, this morning.

8.—Even in mid-winter, when the sun shines, I can sit here with all the *shōji* open. During mid-day I do not even use a *hibachi*. I can almost bake myself in the sun's heat. Will you have a sip of tea?

9.—Thank you. . . . . Well, — I should like to begin to-day the conversations we spoke of a short time ago. Have you thought out any good plan for them yet? You know that I have a pretty good vocabulary already. I understand much that I hear. Speaking is my difficulty. I need practice with a guide like you.



の やう な お-かた と れんしう いたしたう  
ございます。

10.—しかし、はなし を する ため のみ に  
はなし を する と いふ の は ずゐぶん  
たいくつ な こと で ございます。わたくし は  
どうか あなた が わが くに の ことば を じ-  
いう に お-つかひ なさる やう に なれば  
よい と おもひます。もし それ が でき たら  
あなた が ニホン に お-すまひ なさる こと  
も いま より よほど おもしろく なる で  
ございませう。どう いふ はうばふ に よれば  
よい か と いろ／＼ かんがへて みました が。  
あなた が ひらがな を よんだり かいたり  
する こと を お-ならひ なさつた とき の  
ことわざ に ついて はなし を して は いかい  
でせう。

11.—あなたは わたくし を せわ してくださる  
お-いしや-さま と あなじ です から なん でも  
あなたの お-さしず どほり に いたしませう。  
あなたの お-かんがへ と いふ の は  
どう-いふ の で ございます か。

12.—さう です ね。これら の ことわざ の  
うち に どう-いふ いみ が ある か、さがして  
み-やう じや ありません か。ことわざ は ちえ  
を まるめて ドル に した やう な もの で

10.—But talk for talk's sake only, is very tiresome. I am anxious that you should be able to use our language freely. If you could do so, your life in Japan would be so much more interesting than it is now. I have been thinking a good deal about some plan for us to follow. How would you like to talk over the proverbs which you used in learning to read and to write the *Hiragana*?

11.—You are the doctor for this patient, you know. Just as you decide. What is your plan?

12.—Why, —— let us try to find out what meaning is shut up in these wise words. A proverb is wisdom turned into coin. It circulates among the people, and makes them rich. These proverbs are some of Japan's oldest treasures. See! here they are. I have arranged them in the order of

ありまして、せかいに つうよう して ひと  
の とみ と なる の です。これら の こと  
わざ は ニホン の ふるき たから-もの の  
いちぶ-ぶんで ございます。これ が その  
ことわざ で ございます。わたくし は いろは  
じゆん に ならべて おきました。これ を  
はなし の だい に して は いかゞ で  
ございませう。

13.—よう ございませう。しかし あなた は  
つうべん を して くださら なければ  
なりません。

14.—あなた の ぶん は あなた で じうぶん  
できませう。さて こゝに 「い」 の ことわざ  
が ございます。わたくし は ときどき この  
ことわざ は まこと に よく あなたの こと に  
あたつて をる と おもひます。もちろん  
それが じふ を きいて いち を じる と  
できて をれば すこしも あなた に くわんけい  
は ありません。

15.—ご-あいさつ ありがたう ございます。この  
のち ほめて いたゞきたい とき に は ご-  
ちそう に あがりませう。です が アメリカ で  
まうします アイルランド-じん の なぞ と  
いふ やう な もの なら ほしく ありません。

16.—それ は どう いふ もの です か。

our "*I-ro-ha.*" What do you say to making them the texts for our talks?

13.—All right! But you must be the interpreter.

14.—I think you can do your full share. Now, there is the "*I*" proverb. I sometimes think that it really applies to you. Certainly, if it were shaped so as to read, "*Hearing ten things, he knows one,*" you would have no part in it at all.

15.—Much obliged to you for the compliment. When I am hungry for praise, I shall come to you for a feast. But I know that I do not need, what we call in America, an "Irish hint."

16.—What is that?

17.—あし で もつて わたくし を いへ の  
そと へ けり-だして、その や の しゅじん が  
わたくし を きやく に する の を このまぬ と  
いふ こ と を しらせ やう と いふ の です。

18.—あなた の おつしやる の は この  
ことわざ を へん な ぐあひ に つかふ の です。  
ダガ あなた が それ と ちがつた こ と を  
おつしやつた た め に この ことわざ の いみ  
が あきらか に なりました。しろい もの も  
くろい もの の そば に おく と なほ しろく  
みゆる だうり です から。

19.—この ことわざ は ニホソ-じん に あて-  
は まりませう か いか が でせう。

20.—こくみん と して みれば われ<sup>レ</sup> は  
ばか で は ありませぬ。いち-ぶ を きいた  
ばかり で ぜんたい を さつする に は  
すばやい はう です。わが く に で ぶく  
りうかう する うた は たいてい なぞ で で-  
きて あります。それ に また われ<sup>レ</sup> は ぎろん  
の はじめ を きく と たいち に その けつろん  
に どん で ゆく と いふ ひなん を たび<sup>レ</sup>  
かうむります。

21.—わたくし は あなた の お-くに の ひと  
は よほど さかしい と おもひます。たとへば  
わたくし の うち の めしつかひ の もの-ら

17.—To be kicked out of a house in order that one may understand that its master does not wish one to be his guest.

18.—That is an odd way for using this proverb. You give its meaning by showing what it is not. Of course, white is plainly white when it stands beside black.

19.—Is this proverb true of the Japanese people? What do you think?

20.—As a nation we are not stupid. We are rather quick to guess at the whole, when we know only a part. Our most popular poetry consists largely of suggestive fancies. Also, we are often blamed for jumping at a conclusion, as soon as we hear the beginning of an argument.

21.—I fancy that your people are very clever. My servants, for example, hear my awkward attempts to give them orders. I am often astonished at the ten things they



でも わたくし が そまつなる ことば にて  
めいずる こと を しようち いたします。  
わたくし は しばく おどろく こと が  
ござります。それこそ わたくし が いはう と  
おもつてある こと を ひと こと を も きかぬ  
うち に、わたくし が ほしい と おもつてゐる  
こと を どを までも しようち して をります。

22.—そのどほり です。 わたくし も われ／  
ニホン-じん は あまり はや-がてん し-すぎる  
と おもひます。 われ／ の ころ は びん-  
せふ で あります が、 びんせふ で ある  
ために まゝ しらぬ こと を も しつて ある  
と おもふ こと が ございます。もつとも ある  
ときは よつつ を きいて むつつ を しれば  
つがふ の よい こと が ございませう。また  
なゝつ を きいて みつつ を しる も しばく  
けつこう な こと で ありますが、いち を  
きいて じふ を しる と おもつて みた とき  
に その わづか に きいた ひとつ を も  
しらなかつた なら まこと に ふつつがふ な  
こと で ございませう。さうして みれば この  
ことわざ は さかしい ひと を ほめる には  
もつとも よい こと ですが、たれ でも すぐに  
これを じぶん の こと だ と おもつて は よく  
ありますまい。

23.—こんにち は いろ／ ありがたう ございま-

know of what I want, before they have in fact heard the one thing I try to say.

22.—Indeed, I think we are often too much in a hurry in such matters. Our people are mentally quick. But that quickness, possibly, at times makes us think we know when we don't know. Occasionally it would be better for us to hear four things, and know six. Even to hear seven things and know three, would often be best. To hear one thing and think we know ten, when we do not know even the one thing we have heard, is not wisdom. This proverb is excellent praise for clever men. But every body should be very slow to think it true of himself.

23.—You have been very kind to-day. I am sorry to

した。ちやうど を いたしまして まうしわけ  
が ありません。しつれい な こ と を まうす  
やう です が、あなた の ちしき に ついて  
の ご-しなん が わたくし の み の た め に  
なる こ と は、こどば に ついて の ご-しなん  
に おどる こ と は ありません。それ で は  
お-いども まうします。

24.—いま まだ たくさん の じかん が  
ござります が、それ とも お-かへり ならば また  
みやうにち お-まち まうします。ゆふかた ろくじ  
じふん に お-いで なさる こ と は できま-  
せん か。ご-いつしよ に ばんめし を たべませう。

25.—ありがたう ござります。お-こゝろざし は  
ふかく しょうくわん いたします。さやうなら。

26.—さやうなら。コレ お-ヨ子, お-きやく  
さま が お-かへり だ。ぼうし と ぐわい-たう  
を もつて お-いで。お-き を お-つけ なさいまし。

## だい に ろ 語

ろんにまけてもりにかつ。

1. ロビソソソ-し:—こん-ばん は。くるまや  
が ひじやう に ぐづ して おました の  
で、つひ おそく になりました。

have taken so much of your time. Pardon me, if I say that your lesson in wisdom is fully as helpful as your lesson in words. I must go now.

24.—There is yet plenty of time. But if you must go, I shall expect you again to-morrow. Can you not come in the evening, about six o'clock? Come, and take supper with me.

25.—Thank you. I should enjoy your hospitality exceedingly. Good bye!

26.—Good bye! Say, *O Yone!* our guest is about to leave. Bring his coat and hat. Take care of yourself.

---

## II. PROVERB FOR (3) RO.

*Though beaten in argument, victorious  
in principle.*

1. Mr. R. :—Good evening. I am afraid I am late. My *kurumaya* was very slow.

2. ミカタ-し:—まだ そんな に おそく ござい  
ません。やうく ろくじ じつ-ふん です。くるまや  
は わるい の です か。

3.—イーエ ほんたう の びやうき で は  
ありません が、さくばん さけ を のみ-すぎ  
ました の で、けふ は やく に たゝん の  
です。めしつかひ に は よい もの です が、  
ときどきのんだくれて こまります。

4.—それ は くるまひき の うち に は  
ありうち の こと で ございます。あれらの しごと  
は なか／＼ ほね が をれます から、つひ のみ-  
すぎる くせ が つく の です。わたくし の  
うち の くるまや も ある ときは どうも  
しかた が ない こと だ と いつて をります。  
どうぞ こちら へ あ-なほり なさいまし。ご  
らん うけ の とほり、ほんの かない の ひど  
どうやう に いたします。ニホン れうり の ほか  
なにも ございせん。

5.—わたくし の ため に ゆふ-ごぜんの あ-  
したく を かへて くださらぬ はう が かへつて  
ありがたう ございます。ニホン れうり は  
けつこう で ございます。

6.—どうぞ ご-じいう に。ビール か さけ  
を めしあがります か。

7.—ありがたう ございます が、 どちら も

2. *Mr. M.* :—You are not late. It is only ten minutes past six. Is your man ill?

3.—He is not really ill, but last night he drank too much *saké*. To-day he is not to be depended upon. He is a good servant, but every now and then he will get drunk.

4.—That is a common fault with *jinrikisha*-men. But, as you know, they become very tired at their work. Then, they easily fall into the habit of drinking too much. My own *kurumaya* says, that it is sometimes a case of “Can’t be helped!” with himself. Please sit there. You see I have treated you just like one of my own family. I have only Japanese food for you.

5.—I feel honored that you make no difference in your supper on my account. I like good Japanese food.

6.—Please help yourself. Will you have some beer, or *sake*?

7.—Thank you, I will not take either. I prefer tea.



いたいきません。それよりはお-ちやを  
いたいきませう。

\* \* \* \*

8.—もう なにも お-めしあがりなさいませんか。  
それでは お-ヨチ、こゝにあるものを  
さげて、たばこのはこをもつてお-いで。  
さて、あなたは「ろ」のこどわざについて  
いかに お-かんがへ ですか。

9.—わたくしはそれはまいにちせかい  
ぢうにおこることのてき-ひやうである  
とおもひます。ご-しょうちのどほりぎろん  
のたくみなることはしんりのある  
しやうこになりません。アメリカでがつかう  
のこどもがをそはるごくよいをしへの  
いちぶはまつたくこのこどわざのうちに  
あります。アメリカのこどもはコロンバス  
やガリレオやまたはルーサーのれきしを  
しつてをりますが、これらのひとりはいづれ  
もぎろんにはまけましたが、じつさいの  
うへではみなかちをとりました。

10.—その-どほりです。このこどわざは  
かりによのかいかくしやのふどうといたし-  
ませう。これから「は」のこどわざに  
なりますが、「は」のこどわざはあつせいか  
のふどうだといつてよからうとおもひ-  
ます。(にのさきげちよいりきたる)。だんなさま、お-

\*                      \*                      \*                      \*

8.—Won't you have something more? *O Yone!* take away these things and bring a tobacco box. Well, what do you think of our “*Ro*” proverb?

9.—It is a good comment on what happens every day all over the world. Everybody knows that skill in argument is no proof of truth. Some of the best lessons which American school children learn are, in fact, about this proverb. They all know of the lives of such men as Columbus, Galileo and Luther. Every one of these men was defeated in argument. But, really, all were victorious.

10.—Yes! Let us set the motto down as true reformers. Now we come to the “*Ha*” proverb. Shall we name it the motto for bigots?

(*Servant enters*):—Master, a gentleman has just called. Here is his card.

Ask the gentleman to come in. I am very sorry that our talk must stop now. A friend has just arrived from Kyōto.

きやく　さま　が　いらつしやいました。これ　が  
その　お-かた　の　めいし　で　ございます。

こちら　へ　ご-あんない　まうし　な。はなはだ  
お-きのどくさま　で　ございます　が、お-はなし  
を　こゝ　まで　に　いたして　おかなければ  
なりません。じつ　は　いま　キヤウト　から  
ともだち　が　ひとり　まゐりまして、わたくし　に  
たいせつ　な　ようじ　がある　のです。みやうにち  
は　わたくし　は　たく　に　をりますまい　から  
みやうごにち　お-いで　を　ねがわれませう　か。

11.—わたくし　は　いつ　でも　よう　ございます。  
わたくし　の　なぐさみ　で　お-じやま　を  
いたして　は　なりません。いつ　も　ご-しんせつ  
を　うけて　ありがたう　ございます。たいてい  
なん　じ　ころ　に　お-ひま　で　ござります　か。

12.—あさはん　の　すぐ　のち　なら　いちばん  
よう　ございます。く　じ　ごろ　に　お-いで　に  
なれば　じうぶん　お-はなし　が　いたされませう。

13.—おくさま　へ　よろしく。どうぞ　これ  
にて。げんくわん　まで　は　きょうしゆく　で  
ござります。

14.—いや　すこし　も　ご-しんばい　に　お-  
よびません。それ　に　ともだち　を　むかへ　に  
でます　から。あなたは　てうちん　を　ご-  
ぢさん　です　か。こんや　は　たいへん　くらう  
ござります。

He has important business with me. To-morrow I shall not be at home. Can you come the day after to-morrow?

11.—Any time will suit me. My pleasure must not inconvenience you. You are always very kind. What hour shall you be at leisure?

12.—Just after breakfast will be the best time. Come about nine o'clock. Then we can have a long talk.

13.—Present my compliments to Mrs. Mikata. Do not trouble yourself to go to the door with me.

14.—It is no trouble at all. And I shall welcome my friend. Have you a lantern? The night is very dark.

15.—みち を よく ぞんじて をります。お-やすみなさい。

16.—お-やすみ なさい。

## だい さん は へ ち

はりの あな から てん のぞく。

1. ロビンソン-し:—しばらく ご-ぶさた いたしました。わたくし の てがみ は ご-らん になりました か。

2. ミカタ-し:—ハイ。 もう ご-ぜんくわい だらう と おもひます が、 いったい どう なさつた の です か。

3.—ツヒ かぜ を ひきました の で、 ひどい め に あひました。 せんだつて こなた へ まゐりました よくじつ の こと です が、 わたくし は タカタ-さん へ まゐりました。そして やま を あるいて あがりました の で ひじやう に あつたかく なつてきまして たいさう あせ を かきました。ところ が あ-てら へ まゐりました とき に つめたい かぜ が ふいて めまして そこ に しばらく の あひだ きうそく いたして をります と、 つひ ぞくと さむく なつて まゐりました。

15.—I know the path very well. Good night.

16.—The same to you.

---

### III. PROVERB FOR (は) *HA*.

*Peeps at the sky, through a needle's eye.*

1. *Mr. R.* :—It is some time since we have seen each other. Did you receive my letter?

2. *Mr. M.* :—Yes! I hope you are feeling quite well, now. What was the matter?

3.—I caught a bad cold. The day after I was here last, I went out to Takao-san. The walk up the mountain made me very warm. I perspired freely. When I reached the temple, a cold wind was blowing. I sat down for a few moments to rest and was chilled through and through.



4.—それ は はなはだ おようじん で  
 ございました ね。あなたは ぐわいたう を お-  
 もち で なかつた の です か。

5.—もつて は をりました が、ふもど の  
 はう で は なか<sup>く</sup> あつたか で ありました  
 から、その ちや-や で くるま の うへ に  
 おいて-きた の です。

6.—この ころ の あき の ひよりは けんのん  
 で ございます。に<sup>つ</sup>ちう たに-ま で は  
 あつたかい こと も あります。が、やま の  
 いたいき で は さむい かげ が ふいて をり-  
 ます。

7.—その ひ は おそく なつて から くるま が  
ハチワウシ まで かへりました が ひのくれ-がた  
 に は かげ が おひ<sup>く</sup> さむく なつて  
 きました。その ばん は だいふん ねつ も  
 ありまして たうとう いつしう かん ばかり たく  
 に ひつこんで をりました。

8.—いま で は もう すつかり お-よろしい  
 の で ございませう ね。(にのさき ミカタ ふん  
 ざしき へ いりきたれり)。

9. ロビンソン-し:—こんにち は。しばらく  
 ご-ぶさた いたしました。ひと-つき あまり も  
 お-め に かゝりませんでしたが けふ は お-  
 ひさしぶり で ございます。

4.—That was not very prudent. Did you take an overcoat with you?

5.—Yes! but I left it in my *kuruma* at the tea-house at the foot of the mountain. The sun was quite warm there.

6.—These fall days are dangerous. Mid-day is often warm in the valleys. But on the hill tops the winds are cold.

7.—I had a late ride back to Hachiōji. The air grew very cold towards sunset. I was quite feverish that night. I have been in the house for almost a week.

8.—You are all right now, I am pleased to see?—(*Mrs. Mikata comes into the room*).

9. *Mr. R.* :—Good day. It is sometime since we have met. This is the first time I have had the pleasure of seeing you for a month or more.

10.—(ミカタ ふとん は お-トギ を なして。) たく で  
も たびど お-うはさ を いたして をりました。  
こゝ は あなた に お-さむく は ござりません  
か。 ひばち へ もつと すみ を つぎませう。  
お-ちや で も めしあがり なさいまし。 この お-  
くわし は いかい で ございます。 あなた は  
だんど ニホソ-ご を お-じようず に お-  
はなし なさる さう です ね。

11.—どう して さう いふ こと が あります  
もの です か。 わたく し の はなし は  
じつ に まづら ございます。

12.—あなた の はつおん は たいさう-  
よう ございます。

13.—もし すこし で も よければ それ は  
みな だんな-さん の お-かげ です。

14.—たく で は あなた の しんば は  
おどろく-べき ほど だ と まうして をります。  
ソシテ あなた の お-こし に なる の を  
たのしみ に して をります から、 しゅう お-いで  
くださいます の は まこと に けつこう で  
ございます。 ちよつと ご-めん くださいまし。  
これ から かつてもど の こと を みまはらねば  
なりません から。

15.—さて 「は」 の ことわざ に ついて  
いかい お-かんがへ で ございます か。

10. *Mrs. M. (bowing)* :—My husband has often spoken of you. Are you not cold here? I will put some more charcoal on the fire. Please have some tea. Will you taste these cakes? I hear that you are beginning to speak Japanese beautifully.

11. *Mr. R* :—How can you say so? I am a very poor speaker.

12. *Mrs. M* :—Your pronunciation is excellent.

13. *Mr. R* :—If it is good at all, I am indebted for my improvement to your generous husband.

14. *Mrs. M* :—My husband says that you are making wonderful progress. He enjoys your visits. I am glad that you come to see him so often. Kindly excuse me now; I must attend to some matters in the kitchen.

15. *Mr. M* :—Well, what do you think of our proverb for “*Ha*?” I suppose that you had no desire to peep at the

おそらく あなた が タカチ さんの ぜつちやう  
に おいで の とき には はりの あな から  
てん を のぞかう と いふ やう な かんがへ  
は おこり は しなかつた でせう。

16.—さう です とも。あそこ に おて も どこ  
に おて も その やう な かんがへ は おこり  
は しません。わたくし は なに ごと に で  
も ひろき くわんさつ を このみます。あの  
こどわざ を いった ひど は たぶん ごと  
ころ の せまい ひど を しつてをつた の  
でせう。あなた が この こどわざ を  
あつせいか の ふがう だ と おつしやつた の  
は ご-もつとも で ございます。この おほ  
ぞらの やう な りつば な もの を じぶん  
で みる こと が できる の に、はりの あな  
を とをめがね に する と は じつ に ばか  
な にんげん で ありません か。

17.—だが、せけん に は さう する ひど  
も ある の です。さう いふ ひど は しぶん  
の ともだち や しごと や くに や その ほか  
いろゝ の ことがら を みる の に ちいさい  
すきあな から のぞく の です。もちろん この  
やう な ひど は めさきの ちいさい とほり  
に じんぶつ も ちいさう ございます。

18.—どうか もう すこし ゆるゝ お-はなし  
を ねがひます。わたくし に は そんな に

sky through a needle's eye, when you were on the top of Takao-san.

16.—No, not there or any where else. I like a broad outlook for everything. The maker of that proverb must have known some people of very small minds. You well called it “the motto for bigots.” What a fool man is, when he can see a splendid thing like the sky, to use the hole of needle as his telescope !

17.—But that is the way with some people. They see their friends, their business, their country, everything, only through little peep-holes. Of course, such persons are almost always as small in character, as they are in their eye-sight.

18.—Please speak more slowly. My ear is not quick enough for your words. I understand Mrs. Mikata much



はやく あなたの お-ことば を きゝ-とる こと  
が できません。 おくさま の はう が  
あなた より は よほど きゝ-よう ございます。  
なぜ ニホンご を はなす の に つうらい  
ふじん-がた の はう が をどこ の かた より  
も じやうず な の で ございませう。

19.—たぶん ふじんの はう は ゆるく はなす  
から でせう。 そこで わたくし の まうし  
ませう と おもつて ある の は ほか で は  
ありません。 いまはわがくに で は「メイヂ」の  
じだい で ございまして、 わが くに の  
せんぱい は いま から さん じふ ねん ほど  
いぜん に、 わが ニホン を せかい-ちう どの  
くに に も をとらぬ ほど に しんぱ-てき  
に なつて ぶんめい に すゝめる くに に しまし  
と いたしました が、 こんにち と なる も  
なほ むかし の ほうけん-せいど を くわいふく  
したい と おもつて をる ひどく が ござり  
ます。 かう いふ ひどく こそ、 いはゆる はり  
の あな から てん を のぞく れんちう で  
ございませう。

20.—その とほり です。 わたくし は しんじつ  
ニホン の だい しまうり を のぞみます。

21.—もと より まだ なす べき しごと が  
ひじやう に たくさん ござります が、 しかし  
われく は たへず しんぱ しつゝ ある こくみん

better than I do you. Why is it that the ladies as a rule speak your language better than you men ?

19.—They have more leisure, I suppose. I mean this. This is the era of Meiji for Japan. Our country's leaders determined thirty years ago, to make Japan as progressive and as enlightened as any nation in the world. But there are some people who even to-day wish that our ancient feudalism could be restored. They are of the kind who look at the sky, through the eye of a needle.

20.—That is so ! I sincerely wish a grand triumph for New Japan.

21.—Of course, there is an immense work to do yet, But I think that as a nation we are moving steadily forward. Do you understand me ?

だ ど おもひます。わたくし の まうしました  
こど は お-わかり に なりました か。

22.—ハイ あきらか に わかつた ど おもひます。  
しかし この うへ この お-はなし を ついけ  
ましたら まるで あなた の かうしやく に  
なつて しまいませう。わたくし は あなた に  
こどば を そへて それ を くわいわ に する  
こど が できません。

23.—それ で は この だいは もう やめ  
に いたしませう。この こどわざ の いみ は  
いま までの お-はなし で じふぶん あきらか  
に なつた ど おもひます。これから「に」の  
こどわざ に どう いふ をしへ が ある か  
しらべて みやう じや ありません か。

だい し

に ふ 1

にんげん あづか ごじふ ねん。

1. ロビンソン-し:—この こどわざ は にんげん  
の いのち の みじかい こど を しらせ やう ど  
いふ の でせう。しかし なぜ かしい ひど  
は ごじふ ねん と いつた の でせう か。  
わが アメリカ の さかしい ひど は これ より  
は ゆるやか です。

22.—Yes, I think I do, clearly. But, if we are going to talk much more over this subject, I am sure that it will have to become a lecture on your part. I am not able to contribute enough to the talk to make it a conversation.

23.—Well then, let us drop our text. This proverb is plain enough, I imagine, with what we have already said. Now let us see what “*Ni*” has to teach us.

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#### IV. PROVERB FOR (12) *NI*.

*Man's life is but fifty years.*

1. *Mr. R*.:—I suppose this is to remind us of the shortness of human life. But why did the wise man say fifty years? Our wise men were more generous.

2.—どう して です か。

3.—わが くに で は「ひと の よ、は  
ろくじふ ねん と また じふ ねん」すなはち  
しちじふ ねん だ と まうします。しかし  
ニホン じん は たん-めい で あります か。

4.—わたくし は さう で なからう と  
おもひます。わが くに の どうけいか の  
あらはす ところ に よれば すくなく とも  
きんだい に おいて は ながいき を した  
ところ の ひと は おびたいしう ございます。  
もつとも むかし は いま ほど へいきん の  
じゆみやう が ながく なかつた でせう が、  
これ とて も たしか に はかられる こと で  
ありません。つまり どちら の ことわざ に  
いつて ある こと も、にんげん の いのち は  
みじかい もの で ある と いふ こと だけ  
だらう と おもひます。

5.—たぶん この ことわざ の いみ は ひと  
は じふ に なつた のち は すつかり じふん  
の かげふ を やめて らく-いんきよ に なれ  
と いふ こと でせう。これ は むかし  
ニホン の ふうしう で ありません でした  
か。

6.—ご-じようだん を おつしやいます。で-  
すが、あなた の おつしやる ことは たいへん  
よく ことば の けいこ に なります。この

2. *Mr. M.*—How is that?

3.—We say that “the days of our years are three score years and ten,” that is, seventy years. Are the Japanese a short lived people?

4.—I think not. Our statistics show a great many centenarians living, at least in modern times. In ancient times, perhaps the average of life was not so long. But then, this is not a question of exact measure. Both proverbs, I suppose, are meant only to remind men that life is short.

5.—Possibly it means that after fifty years a man should give up all his work, and become “an honorably retired one.” This was a national custom once, was it not?

6.—You are joking. But then, what you say is good practice in language. I do not see that we can argue much over this proverb.



ことわざ に ついて は あまり ぎろん が  
できますまい。

7.—ぎろん を すれば わたくし の はう が  
きつと まけ です。わたくし に は あなたの  
ことば の ぐんせい を ふせぐ こと が  
できません。しかし ぶつけうど ら が  
じゆみやう の みじかい こと を なげく の  
は どう いふ わけ でせう。ぶつけうど は  
この よ の せいぐわつ を のがれる こと を  
よろこばねば なんん はづ で ありません か。  
せいぐわつ は かれら に とりて は ばん-  
あく ちう の もつども おほひなる もの で  
ある の です。

8.—ですが、ニホン の にんげん は ことごとく  
ぶつけう-しんど で は ありません。それに  
また アメリカ の かたが ほんたう の  
きりすどけうど で ない と どう-やう に、ニホン  
の にんげん も また ほんたう の ぶつけうど  
で ございせん。

9.—どう して そう です か。

10.—され ば で ござります。おのれ を  
すてゝ ひど の ため に なれ と いふ  
キリスト の ほんたう の をしへ と、アメリカ  
じんの じぶん を あいして かち を あらさふ  
こととは はんたい して をります。それに

7.—If we tried to, I am sure I should be defeated. I could not resist your army of words. But I do not see why a Buddhistic people should lament over the shortness of life. A Buddhist ought to be glad at the prospect of getting out of existence. Existence is the greatest of all evils.

8.—But all Japanese are not Buddhists. Then, again, Japanese are no more real Buddhists, than you Americans are real Christians.

9.—What do you mean ?

10.—I mean that Christ's great doctrines of self-denial and sacrifice are opposed to your American self-love and struggle for success. The Japanese are fond of life, and they are a very happy people.

ニホン の にんげん は せいくわつ を  
たのしんで をりまして、 また たいへん に  
ゆくわい な じんみん です。

11.—たぶん あなた の お-かんがへ は  
たいしい の で ございませう。 しかし  
ご-しょうち の とほり あなた の はう に は  
ご-つがふ の よい こと が ございます。  
わたくし は はなす こと さへ できた なら  
この こと に ついて いひたい と おもつて  
ある こと が たくさん ございます。 あなた  
は つぎ の ちえ の きんドル すなはち「ほ」  
の ことわざ に ついて は いかに お-かんがへ  
です か。

だい ご

ほ ほ へ

ほまれ あらん より うしり なかれ。

1. ミカタ-し:—この きんげん の しんり に  
ついて は べつ に ぎろん も ありますまい。

2. ロビンソン-し:—さう です か。 あなた は  
ほまれ が ある より そしり の ない はう  
が よい と お-かんがへ です か。 わたくし  
ども は すべて じぶん の よい こと が  
せかい に しられて をれば よい と おもふ  
じや ありません か。

11.—Possibly, you are right. But you know you have the advantage of me. If I could only talk, I would tell you much that I think about this question. What do you make of the next piece of your coined wisdom, the “*Ho*” proverb?

---

V. PROVERB FOR (13) *HO*.

*No blame is better than praise.*

1. *Mr. M*.:—There is no question about the truth of this saying.

2. *Mr. R*.:—Is it so? Do you believe that absence of blame is better than praise of a man? We all like to know that the good in us is recognized.

3.—それ は そう です が、この よ-の-なか の ひど は あやまち を のみ さがしてある の です から、だれ も そしる もの が ない と いふ こと ほど りつば な ほまれ は ありません。もしも ひど が 「あの をどこ に は いつてん の ひなん も ない」と いった なら それ こそ いはれる だけ の ほめ-ことば を いった の です。

4.—そう いふ いみ で この ことわざ を お-どり なさる の なら それ で よう ございます が、しかし もし これは よい ひど だと お-かんがへ なさつたら なぜ その とほりに おつしやらない の です。

5.—ほめる こと と いふ もの は へつらひと なり-やすひ もの で ございます。それに ひど は ほまれ に あがく やう に なつて は はなはだ いけません。ほまれ は だん／＼に ひど を かうまん に いたします。ひど は たい その こと が ぎむ で ある ために ぎむ を つくす の で なければ なりません。

6.—わたくし は それ を しょうにん いたします。しかし あなたの けんかいは つうれいの よわい にんげん に どりて は たか-すぎ-ます。もし 多く に たいする むくひ が ない やう に なる とき に は よ-の-なか の せんじ

3.—Yes, but this is a fault-finding world. What better praise can you have than the fact that no one blames you? If one can say, “I find no fault in him,” the most that can be said in praise of a man, is said.

4.—If you put that meaning into the proverb, you are right. But, if you think a man is a good man, why not say so?

5.—Praise too easily becomes flattery. Then, again, a man should not be hungry for praise. Praise tends to make one vain. Every one should do his duty for the sake of the duty only.

6.—I admit that. But you are taking rather high ground for weak human nature. If there were no rewards for virtue, there would be very little goodness in the world.



ど いふ もの は ひじょう に すくなく なつて  
しまひませう。

7.—さう か も しれません。しかし わたくし  
は この ことわざ を つくつた ひど は  
にんげん は かく ある べき もの だ と  
いふ がわ から さう いつた の だらう と  
おもひます。その ひど は にんげん の  
じつさい の ありさま を しつて めた の で—  
せう が、 だうどく—じょう ごと たかい ちい  
に にんげん を あげ やう と して めた の  
でせう。

8.—ぜん を われ が よぢのぼる べき  
ぜつちやう だ と すれば わたくし は この  
ことわざ に ついて かれ これ まうしません。  
しかし よわい にんげん の せいしつ を ためす  
もの と する に は ひどい ことわざ です。  
とにかく あなた は むるい な せんせい です。  
それ に また たくみ な せつけうか です。  
あなたは けつして つぎ の ことわざ に  
あらはして ある ひなん を うけらるゝ こと  
は ありますまい。

---

7.—You are probably right. But I suppose that the maker of this proverb meant to speak rather of men as they should be. He knew men as they are. He was trying to lift them to the highest moral level.

8.—If we think of goodness as a height to climb, I shall not question the wisdom of the proverb. But it is a hard test of weak human nature. You are an excellent teacher. You are a skillful preacher, too. Evidently you are not guilty of the fault that is shown up in our next proverb.

---

だい ろく  
へ 屋

へた の なが だんぎ。

1. ミカタ-し:—あなた は まへ の しょう の  
いましめ を こわして お-しまい なさつた  
が, うち-あけて まうせば ほめらるゝ こと  
と いふ もの は うれしい もの です よ。  
ソコデ かんたん は どんち の ごくい で  
ありますが, それ と とも に また ちゑ の  
ごくい で ござります。

2. ロビンソン-し:—この ことわざ で わたくし  
は アメリカ で いうめい なる せつけうか  
の はかせ ライマン、ピーチャー の はなし を  
おもひ-だしました。 ある あさ の こと です  
が, ピーチャー は ひじやう に ながい えんぜつ  
を しまして, こと に その えんぜつ の し  
やう が たいへん に さうくしく ありましたが,  
あと で ひどりの まご が ピーチャー  
に むかひまして 「お-ぢいちゃん は なんで  
けさ あんな に どなつた の」と いひ ました。  
すると ピーチャー が こたへて いひ ます の に  
「ぼう や。 お-ぢいちゃん は なに も はなす  
こと の ない とき に は いつ も あんな に  
どなる の よ」と。 いかい です。 ピーチャー

VI. PROVERB FOR ( ) *HE*.*An awkward priest for long sermons.*

1. *Mr. M* :—You are breaking our last commandment. Yet, I confess, praise is pleasant. Brevity is the soul of wisdom, as well as of wit.

2. *Mr. R* :—This proverb reminds me of a story told of a famous preacher in America, Dr. Lyman Beecher. One morning he preached an unusually long sermon. He was very noisy, too, in preaching. One of his grandchildren said to him afterwards. “Grandpa why did you ‘holler’ (shout) so loud this morning?” “My dear,” he answered “when I have nothing to say, I always ‘holler.’” You see, he had not prepared his sermon as usual.

に は いつ も の やう に えんぜつ の したく  
が でき て み な かつ た の で す。

3.—おもしろい は な し で す ね。しか し こ  
の く に は ビーチャー—し の な か ま は す く  
な く あ り ま せ ん。 ニホン の えんぜつ か や  
ぼ う さん な ど は た び だ ビーチャー と よ く—  
に た こ と を い た し ま す。こ の つぎ に  
ど う いふ こ と を い は う か と か ん が へ て  
を る じ か ん を ふ さ ぐ た め に、は な し の  
あ ひ だ へ こ と ば や じ く ぐ な ど を お ほ く  
つ か ひ ま す。も し か う いふ ひ と だ が い つ た  
こ と を そ の と ほ り に ひ つ き し ま し た ら  
そ れ こ そ じ つ に き め う な お ん し や う が  
で き ま せ う。わ た く し は と き だ こ の へ い が い  
は ニホン い つ ぱ ん で あ る か と お も ひ  
ま す。わ が く に の えんぜつ は ま る で  
こ と ば を ふ き だ し た も の で ご ざ い ま す。  
こ う か い の えんぜつ な ど で ほ ん だ う の  
し さ う と い つ た ら た い て い か い め ん の な か  
に あ る み づ と お な じ で せ う。か い め ん  
は ひ と—に ぎ り あ つ て も み づ は ひ と—さ じ  
し か あ り ま せ ん。

4.—そ れ は あ な た が た ば か り で は あ り  
ま せ ん。ど こ の く に へ い つ て も み な  
そ の と ほ り で す。ど の く に の こ と ば で  
も み じ か い えんぜつ を こ し ら へ る に は

3.—That is a good story. It might have plenty of companions, however, in this country. Japanese orators and our priests are often very like Dr. Beecher. They use many words and phrases when speaking, just to fill up the time while they are thinking over what they shall say next. If what many of them say were written down as it is spoken, it would make ridiculous reading. Sometimes, I think that this fault is almost a national vice. Our speeches are fairly puffed out with words. The real thought in most public addresses, is like the water in a sponge,—a spoonful of water and a handful of sponge.

4.—You have no monopoly in this matter. Every other people in the world keeps you company. It takes a great deal of time to prepare a short speech in any language. The man who talks the most, as a rule, says the least.



じかん が おほく かゝります。 たいてい  
 たくさん しゃべる もの に かぎつて すこし  
 しか はなして をりません。

だい しち

と と 堂

とんで ひ に いる なつ の むし。

1. ミカタ-し:—あなた は あなた と わたくし  
 と が はじめて あつた とき を おぼえて  
 いらつしやいます か。

2. ロビンソン-し:—ハイ、よく おぼえて あります。  
 ちやうど さんねん まへ で カウヅ と ユモト  
 と の あひだ の てつだう-ばしや の なか で  
 した。あの ひ は これ ま で に ない ひじやう  
 に あつた ひ で ありましたが、あなた は  
 わたくし に はなし を して くださつて それ  
 に また あふぎ を かして くださいました。  
 あの とき の こど は たひど おもひ-いだし-  
 ます。

3.—なぜ いま わたくし が あの とき の こど  
 を おもひ-だしました か お-わかり に なり-  
 ます か。

4.—わかりません。 なに か こどわざ に

VII. PROVERB FOR (ㄨ) *TO*.*Summer insects fly into the fire.*

1. *Mr. M* :—Do you remember the first time we met ?

2. *Mr. R* :—Yes, very well. It was in a tram car between Kōzu and Yumoto, three years ago. That was one of the hottest days I ever felt. You were kind enough to speak to me, and to offer me a fan. I often remember that.

3.—Why, do you suppose, I recall that time now ?

4.—I do not know. Has it anything to do with our

くわんけい 　で　も　あ　る　の　で　す　か。　ハ、ア  
ナルホド、あな　た　は　ミヤノシタ　の　か　う　ち　う　の  
こ　と　を　お-かんがへ　な　さ　つ　て　る　の　で　す　ね。

5.—「ナラヤ」ホテル　で　は　じ　め　て　し　よ　く　じ　を  
し　た　と　き　の　こ　と　は　よ　う　い　に　わ　す　れ　ら　れ  
ま　せ　ん。　あ　な　た　は　こ　れ　ま　で　お　た　が　ひ　に  
あ　の　へ　や　の　な　か　で　み　た　や　う　に　か　う　ち　う  
の　す　ま　ん　の　む　れ　が　む　づ　く　う　じ　く　と  
は　い-ま　は　つ　て　あ　る　の　を　ご-らん　な　さ　つ　た  
こ　と　が　あ　り　ま　す　か。　あ　の　と　き　あ　な　た　が  
か　う　ち　う　の　さ　ら　を　け　ち　よ　に　さ　し　だ　し　て  
を　れ　は　な　つ　は　か　う　ち　う　の　そ　つ　ぶ　を　す　か  
な　い　と　お　つ　し　や　つ　た　と　き　に　は　わ　た　く　し　は  
ほ　ん　ど　う　に　ふ　き-だ　さ　う　と　い　た　し　ま　し　た。

6.—あ　の　を　ん　な　に　は　わ　た　く　し　の　し　や　れ  
が　わ　か　り　ま　せ　ん　で　し　た。　し　か　し　あ　の　と　き  
の　ご-ち　さ　う　は　く　る　し　か　つ　た　じ　や　あ　り　ま　せ　ん  
か。　へ　や　は　と　て　も　あ　つ　く　て　ま　ど　は　し　め-  
ら　れ　ず。　サ　ン　バ　ト　テ　か　う　ち　う　の　お　し　よ　せ　て  
く　る　あ　り　さ　ま　は　ま　る　で　「だ　ん　ぐ　わ　ん　う　ひ」  
と　い　ふ　べ　き　や　う　で　し　た。

7.—た　い　て　い　や　ぶ　ん　に　な　る　と　む　し　が  
あ　か　り　の　は　う　へ　と　ん　で-く　る　の　は　ど　う  
い　ふ　わ　け　で　せ　う。　ニ　ュ　ー、　ヨ　ル　ク　に　を　り  
ま　し　た　じ　ぶ　ん　わ　た　く　し　は　い　ち　ど　ス　タ　ッ　ト　ン、  
ア　イ　ラ　ン　ド　へ　ゆ　き　ま　し　て、　ど　も　だ　ち　の　う　ち

proverb? Oh, yes! you are thinking about the Miyanoshita beetles.

5.—I shall not soon forget our first dinner at the Naraya Hotel. Did you ever see such a swarm of buzzing, tumbling, crawling things as we had in that room? You amused me very much, when you handed back your plate of soup to the servant, and told her, you did not like beetle soup in summer.

6.—She did not understand my joke. But, was not that dinner a torture? The room was too hot to keep the windows closed. The attack of the beetles was almost like a shower of bullets.

7.—I do not understand why insects almost always fly straight for a light at night. When I was in New York, I went to Staten Island and spent a night at the house of a friend. The mosquitoes there were a terror. All the windows in my room were guarded by wire-screens. I slept comfortably. The next morning I got up early and

で ひど-ばん どうりう した こと が あります  
 が、 あすこ の か と いつたら じつ に  
 ひどい もの です よ。 わたくし の へや の  
 まど は すつかり かな-あみ で はつて  
 ありまして、 その ばん は こゝろよく ねむり  
 に つきました が、 よく-あさは はやく をきて  
 さんぽ に でかけます と、 どぐち で  
 めしつかひ-の-もの が すせん の しんだ むし  
 を はき-あつめて やま に して をりまして、  
 げんくわん の らんぶ の した の ゆか  
 いちめん は むし で うづまつて をりました。  
 これは よ-どほし そこ に らんぶ が ついて  
 をりました の で、 いろ／＼ の しゆるゐ の か  
 や やぶか や はひ や ひひる が なんぜん  
 と なく、 ばからしく も ちいさ な からだ を  
 あかし に ぶつつけて しんで-しまつた の  
 です。

8.—あなた は いま むし の こと を  
 「ばからしい」と おつしやいました が、 わたくし  
 は たいいま の ことわざ は あらゆる  
 ことわざ の うち で いちばん こしらへ  
 やすい もの だつたらう と おもひます。  
 ごく むかし から して にんげん は なつむし  
 を ばか だ と おもつて みた に ちがひ  
 ありません。 わたくし は スピリオル と いふ  
 みずうみ の そば で かゝりび の わきに

went out for a walk. At the door-way of the house I saw a servant sweeping up into a pile thousands of dead insects. They covered the floor under the porch-lamp. The lamp had been burning all night. Mosquitoes, gnats, flies, and moths of various kinds,—thousands of them,—had flung their foolish little bodies against that light, and been killed.

8.—You have just called the insects “foolish.” The present proverb must have been one of the easiest of all to make. From the most ancient times, the miserable little summer creatures must have seemed to men like little fools. Near Lake Superior, I have been beside a camp-fire into which insects poured at night almost like a stream.



ゐた こと が あります が、 その かいりび  
の なかへ よる に なつて むし の どびこむ  
ことは まるで たきの やう でした。

9.—さう でした か。 なるほど みち-を-どく-  
ひと が この こと を じんせい に もちゆる  
の に むり は ありません。 にんげん は まゝ  
むし と くらべて すこし も りこう で ない  
こと が ござります。 なに か じぶん を  
たのします こと を みれば すぐ その はう  
へ どんで-ゆき、 その こと に ふけつて その  
み を ほろぼして しまいます。 きんせん めいよ  
じやうよく など は みな この おそるべき ひ  
で ある と いつて よう ございませう。 ひど  
は これら の もの の ため に しばし、 その  
み を ほろぼします。 よのなか は かんがへ  
の ない ばか で いつばい で ありまして、  
とき に は やけど を した ばつかり で  
ひつこむ もの も あります が、 たぶん は  
ほのほ の なかへ どびこんで しんで  
しまひます。

10.—それ では まづ わたくしども に とつて  
は この いましめ が じぶんの みの うへ に  
あたらない やう に ちうい する ほかに  
しかた が ありません。 (まけい を ながめて)  
しかし わたくし は たいへん に ちやうど  
を いたしました。 もう かへら なければ

9.—Really! Of course it is perfectly natural for a moralist to apply this fact to human life. Very often, men are not a bit wiser than the moths. They see something that fascinates them. They dash straight at it. They plunge into it. They are ruined. Money, fame, passion may all be fires that work ruin. They often do destroy men. Life is full of thoughtless fools. Sometimes they are only singed. They manage to crawl away. More often, their flight into the flame is their death.

10.—There is nothing for us to do then, I judge, but to take care that this moral does not apply to ourselves. (*Looking at his watch.*) But I am taking altogether too much of your time. I think I must be going now. I have no doubt you are very busy.

なりません。ひじやう に お-いそがしう ござい  
ましたらう に。

11.—そんな に お-いそぎ なさら-なくつて も  
いゝ じや ございません か。 まだ じふ-いち-  
じ に なりません。 いま すこし みち を  
まなぶ の に じうぶん じかん が ございます。  
コート。 つぎ の もんく は どう いふ の  
でした か しらん。 サウ< ちり が やま  
に なる はなし でした ね。

12.—まこと に ありがたう ございます が  
けふ は もう かへつた はう が よい と  
おもひます。 かさねて お-さしつかへ の ない  
とき に うかいひませう。

13.—ほんたう に お-かへり なさらなければ  
なりません なら お-どいめ まうしません。  
この つぎ に は いつ この ことわざ  
の はなし を いたしませう か。 あした  
ひるすぎ から てんき が よかつたら アカベチ  
の かわつぶち を どの-いつしよ に さんぽ  
しやう じや ありません か。 シブヤ へん の  
はなどの で きく の けんぶつ も でき-  
ませう。 あすこ に は だいぶん めづらしい  
の が ある さう です。 ソシテ みち< お-  
はなし も いたされます。 わたくし の はう  
から お-たく へ うかう こと に いたし-  
ませう。

11.—Please do not hurry away. It is not yet eleven o'clock. There is plenty of time for a little more moralizing. Let me see ! How does our next text read ? Oh, yes ! It is about dust becoming a mountain.

12.—You are very kind; but I think I would better not stay any longer to-day. I shall come again, at your convenience.

13.—I will not keep you, if you really must go. When shall we take up the proverbs again ? If the weather is pleasant to-morrow afternoon, will you not join me in a walk out along the Akabane Creek ? We can take a look at some chrysanthemums in a garden near Shibuya. I am told that there are some rare flowers there. And we can have a talk on the way. I shall meet you at your house.

14.—しょうち いたしました。しかし ひるすぎ  
は じかん が みじかう ございます から、に-  
じ-はん ごろ に でかける と いふ こと に  
したら いかい で ございませう。

15.—よろしう ございます。 てんき が  
よかつたら その じぶん まで に ようい を  
いたしませう。

だい はち

ち

ちり つもつて やま と なる。

1. ミカタ-し:—こなた で は フジ-さん の  
けしき が たいへん きれい で ございます ね。

2. ロビンソン-し:—トウキヤウ で こゝ ほど  
よく みゆる ところ は なからう と お-  
もひ-ます。あたくし は ちつと でも みえる  
とき に は まいにち フジ-さん を ながめます  
が、あさはやく など は まこと に みごと  
です。この ごろ の やう に はれわたつた  
あき-ぞら で あさひ の でのる じぶん しらゆき  
で おほはれて ある いたいき と いつたら  
ひとつ の みもの です よ。やま いちめん が  
うへ の はう は あかみ-がいつて しろく  
した の はう は むらさき-がいつて あをく

14.—Very good! As the afternoons are rather short, suppose we start at about half past two.

15.—All right! If the weather is pleasant I shall be on hand at that time.

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### VIII. PROVERB FOR ( 乙 ) *CHI*.

#### *Piled up dust becomes a mountain.*

1. *Mr. M*.:—What a beautiful view of Mt. Fuji you have here!

2. *Mr. R*.:—There is no other place in Tōkyō with a better view, I think. I see Fuji every day, when it is visible at all. In the early morning it is glorious. During this clear autumn weather, at sunrise the snow-covered top is a splendor. The whole mountain pink-white above and purple-blue below, is magnificent beyond description. I send it my greetings every morning.



その けつこう-さ は ことば に つくされ-  
ません。 わたくし は まい-あさ フジ-さん に  
あいさつ を いたします。

3.—あなた は あの やま を おがんで  
いらつしやる の か も しれません。

4.—わたくし の みる ところ から しうけう  
を こしらへる の は ござさ ありません。  
せけん に は わたくし の フジ-さん を  
おがむ の より も はるか に れつどう の  
しうけう が ございます。

5.—あなた は あの やま へ お-のぼり  
なさつた こと が あります か。

6.—わたくし は この-ごろ で は やま へ  
のぼる こと が できません。 しかし わたくし  
が フジ-さん より にせん-じやく たかい  
バイクス、ピーク と いふ やま へ のぼつた  
ときの やう に てつだう で フジ-さん へ  
のぼられる やう に なつたら のぼつて み-  
ませう。

7.—えんばう から ご-らん なさつた の ど  
おなじ で ございませう。 お-のぼり なさる  
だけ の ねうち は なからう と おもひます。  
あそこ で は なに も みる もの が  
ございません。 たい やけいし や ほこり や  
いは ばかり です。 それ に みえる だけ の

3.—It may be, you worship it.

4.—I could easily make a religion out of my view. There are worse kinds of religion than my Fuji worship would be.

5.—Have you ever been up the mountain?

6.—I can't climb mountains now-a-days. When I can go up Fuji as I went up Pike's Peak, two thousand feet higher, on a railway, I shall go.

7.—Just as well to see it from a distance. I don't think it would pay you to make the climb. There is nothing to see there but lava-dust and rocks. The landscape below is all flattened, that is, when you can see it at all. I would rather see Fuji from a place like O-Tome-tôge, than see O-Tome-tôge from the top of Fuji.

けいしよく は のこらず ひらつたく みえます  
わたくし は フジ-さん の いだいき から  
オトメ-たうげ の やう な ところ を ながめる  
より、 オトメ-たうげ から フジ-さん を みる  
ほう が よい と おもひます。

8.—あの やう に ひとり-だち に なつて  
ある と は ふしぎ な やま です ね。  
おほむかし の ニホン-じん が あの やま に  
ついて いろく たくさん な いひつたへ を  
のこした の は あやしむ に たりません。  
わたくし が はじめて ニホン の こと に  
ついて しりました の は やま の づ を  
あふぎ いっぱい に ちがいた もの でした。  
ヨーロッパ また は アメリカ で ニホン の  
こと を すこし で も しつて ある もの は  
かならず この たかい フジ-さん を しつて  
をります。あの やま は いち-や の うち に  
できた さう です ね。

9.—さう いふ はなし です。 フジ-さん が  
とびだした とき に ヒツコ の ある ところ  
が ひつこんだ さう です。 かみさま は  
ニホン に とつて そんどの ない やう に  
なさつた の でせう。 そろく でかけた ほう  
が よい じゃ ありません か。

10.—さう です ね。 もう さんじ で  
ございます。 わたくし は どう か して この

8.—A wonderful mountain it is, standing so alone! It is not strange that the ancient Japanese made so much of it in their traditions. The first thing I had of Japan was a fan covered with a picture of the mountain. In Europe and in America every one who knows of Japan at all, knows of this “Peerless Mountain.” It was made in one night, was n’t it?

9.—So, the story goes. When Fuji came up, the land where Lake Biwa is went down. The gods made an even thing of it for the country,—Don’t you think we would better be going?

10.—Yes, it is almost three o’clock. I wish I could talk this terrible language of yours.

むつかしい あなたの お-くに の ことば を  
はなされる やう に なりたう ございます。

11.—ナニ ご-しんばい なさいます な。あなたの  
の ちしき の すゝみました の には おどろき  
いります よ。ほん の さんねん-ほど まへ  
はじめて お-め に かゝりました とき には  
えいご のみ で お-はなし を いたし ました  
が、いま では あなたの ニホソ-ご を お-  
つかひ なさる の は ニホソ-じん の とほり  
で ございます。

12.—そう で ございます か。それ では  
わたくし は けうし の かんばん を あげて、  
せいど は あなたの ところ へ おくつて  
ほせう を して いたいく こと に いたし  
ませう か しらん。うら-もん から でゝ いき-  
ませう。その はう が かはつぶち へ ちか-みち  
です。

## だい く り り

り か に かんむり を たいさず。

1. ミカタ-し :—わたくし が ごく すきます  
の は かう いふ さんぽ です。わたくし は

11.—Don't worry! You surprise me by the knowledge of it you have gained. Only three years ago, when we first met, we spoke altogether in English. Now, you talk Japanese like a Japanese.

12.—Is that so? I think I shall set myself up as a teacher, and send pupils to you as my endorser. Let us go out by the back gate. It is the short way to the creek.

---

IX. PROVERB FOR ( ㅎ ) *RI.*

*Adjust not your cap under a plum tree.*

1. *M. M.*:—This is one of my favorite outings. I enjoy the country more than the city.



しちう より おなか の はう を ゆくわい に  
おもひます。

2. ロビンソン-し:—わたくし も その どころ  
です。 わたくし は たび／ この みち へ  
でゝきます が、 てつだう の むかう の でんぢ  
は こゝに よい と おもひます。 ニホン の  
おなか は たいへん に じゆう で ございます  
ね。 わたくし は とき／ はだけ の なか を  
なん-じかん も あるき-まはる こゝが あります  
が、 いち-にん も わたくし を どがめる もの  
が ありません。 わたくし も また ちつとも  
ひやくしやう の じやま に ならない と  
おもはれます。 わたくし の くに など で は  
たいへん な ちがひ で ございます。 どこ へ  
ゆきまして も かき が たつて をりまして、  
やゝ とも すれば らうぜきもの だ と いはれ-  
ます。

3.—わが くに の おなか に は さう いふ  
こゝが ありません から さんぽ を いたします  
に は ごく ゆくわい です。 しかし わが くに  
に も らうぜき を きんずる はふりつ や  
しふくわん が ございます。

4.—むろん そう でせう。 しかし あなたの  
お-くに の はたけ は ひじよう に ちいさう  
ご-ざいまして、 それ に しはう に みち が おほう

2. *Mr. R*.:—So do I. I often come out over this road. I like especially the fields beyond the railway. There is so much freedom in the country in Japan. I sometimes wander for hours among the fields. No one ever disturbs me there. And I never seem to trouble the farmers. It is very different at home. Everywhere fences are put up there, and one is always in danger of being a trespasser.

3.—Yes, our open country makes rambling in it very pleasant. But we, also, have laws and customs against trespass.

4.—No doubt. But your fields are very small. The paths in every direction are many. One must deliberately try to go out of his way, to be a trespasser.

ご-ざいます から わざ<sup>く</sup> みち の そと へ  
でなければ らうぜきもの に なる こと は  
ありません。

5.—ふしぎ に も つぎ の ことわざ は  
あなた が ゆくわい だ と おつしやる わが  
くに の みなか の ありさま から お-こつた  
の で ございます。わが くに で は はだけ  
に かき を して ございません。そして  
くだもの の なる き を まい あきち に  
うゑて ございます。そこ で むかし の ひど  
は、ひど は あくじ に によつた こと を も  
さけねば ならぬ と いふ こと を をしへ  
やう と して、たくみ に も「うり-ばたけ  
を とほる とき に は うつむいて わらじ を  
むすぶ な」と いふ ことわざ を つくつた の  
です。

6.—きもの の たもと へ そつと うり を  
いれる こと が できる と おもつた の で-  
せう か。

7.—そう です。それ から また「り-か に  
かんむり を たゝさず」と いつて をります。  
かう いふ ところ で かんむり を たゝして  
をる うち に は、すもゝ の ひどつ や  
ふたつ は すぐ て の うち に はいります。

8.—それ も また かしこい をしへ です

5.—Our next text,—curiously enough—grew out of this feature of the country which is so pleasant to you. Our fields are unfenced, and often our fruit trees stand out in the open. The wise wit of the ancients, when they wanted it to show that a man ought to avoid even the appearance of evil, produced the saying, “Don’t stoop to tie your sandal when walking by a melon patch.”

6.—He might slip a melon into his *kimono* sleeve ; did they think that ?

7.—Yes ! So, also, they said, “Don’t fasten your cap under a plum tree !” A plum or two, you see, could easily get into a man’s fingers while he was adjusting his hat at such a place.

8.—A wise saying it is, too. Few men, however, are

ね。しかし よく き を つけて それ を おこ  
なはう と する ひど は すくない でせう。

だい じふ

ぬ 男

ぬすびと を み て なは を なふ。

1. ロビンソン-し:—しかし マア にんげん は  
たにん が うたがはしき こど を する の を  
みた とて それ で うたがひ を おこす もの  
ども きまつて をりません。 よ-ねん いぜん  
に わたくし は あの やま の うへ の たふ  
の ある しろい いへ に すんで をりました。  
わたくし は ぐるり の ひど<sup>と</sup>を みな  
しんじて をりまして、 ぬすびと なんぞ が  
うち へ はいらう と は おもひ も よらん  
こと でした。 しかし なに こど が お  
こりました か こ-しやうち の どほり です。

2.—その のち どけい の たより は  
ちつども ありません でした か。

3.—ちつども ありません。 もう なに も  
なからう と おもひます。 しかし あの ばん  
に なる まへ に わたくし に ようじん を  
させる の に は よほど つよい せうこ  
で も なければ いけ-なかつた でせう。

careful enough about applying it to themselves.

---

X. PROVERB FOR (2) *NU*.

*He makes a rope having seen the thief.*

1. *Mr. R* :—But after all, everybody is not suspicious, even when he sees others doing suspicious things. Four years ago I lived in that white house on the hill,—that house with the tower. I had confidence in every one about me. As for robbery, I never imagined that a thief would think of entering my house. You know what happened.

2. *Mr. M* :—Did you ever hear anything of your watch?

3.—No! and I suppose I never shall hear of it. Yet, before that night, it would have taken the strongest kind of proof to set me on my guard. I did not suspect that any one in Japan would care to trouble me. But my confidence is gone now. Locks and bars are on my doors and windows. And a revolver lies at my bed-side.



わたくし は ニホン に わたくし を こまらす  
やう な ひど が あらう と は おもひません  
でした。けれども いま で は もう しんよう  
が うせました から、 と ど まど と に は  
じやう や くわんぬき を つけまして ねどこ  
の そば に は ピストル を そなへて  
おきます。

4.—ニホン も ほか の くに の とほり で  
ありまして、 ニホン-じん の うち に も  
わるもの は たくさん ございます。 たしか  
あの どし は こめ の ね が たいへん たかう  
ございました、 トウキヤウ に まい-にち なん-じふ  
と いふ たうなん が ありました。あなた も  
やはり その ため に ふかう に お-あい  
なさつた の で ございます。 どの くらい  
な じ-そん で ありました か。

5.—みんな で しひやくごしふ ぎん ばかり の  
しな でした。 しかし この-つぎ に あゝ いふ  
どろほう を しやう と する もの は あまり  
まうから ない だらう と おもひます。……  
この かは の どて-ぶしん は たいそう はやく  
できました ね。 にかねん たつ うちに こゝら  
へん は ひじやう に かはつた じや ありせん  
か。

6.—そう です とも。 やがて トウキヤウ は

4.—The same things happen in Japan as elsewhere. There are plenty of rascals among our people. That year, I believe, rice was very high. There were burglaries by the score every day in Tōkyō. You were one of the unfortunates. How much did you lose?

5.—Altogether about 450 *yen* worth. But it will be dear business for any one who tries that game again.—The improvement of the creek banks goes on very fast. How much this place has been changed in the last two years!

6.—Oh! in time Tōkyō will be all made over. How

のこらず たて-なほされる で ございませう。  
たいへん に あつたかい じゃ ありません か。  
そら-もやう で は てんき が わるく なり  
さう です ね。 あそこ が ムメイ-さん の  
たく です。 あの かた の ひやうばん は ひど  
ころ せかい-ぢう へ ひろまつて をりました が、  
あなた も ご-そんじ です か。

7.—ハイ。 にど ばかり あひました。 あ-  
ちかづき に になりました の は アメリカ で  
すねん いぜん です。 あの かた は ニホン  
から ガツシウ-こく へ きた はじめて の  
こうし と いつしよ に こられまして、 その  
ときは まだ こども の やう でした。 それ  
から つい きんねん の こど でした が  
ふたたび あの かた に あひまして、 あそこ の  
いへ の うしろ に ある こやま で ゆくわい  
な はなし を いたしました。 もう どし-つき  
が たつて をりまして、 あの かた も わたくし  
を おぼえて いらつしやいませず、 わたくし も  
どちら で お-め に かゝつた の で は  
わからない の で ありました。

8.—むかう の はう の あの おほき な  
まつ-の-き の した の ところに わが く に  
で ごく いうめい な しやうくわん が すまつて  
をられます あの かた は また かうさいくわん  
と して も ひやうばん の ある ひど で

warm it is! The sky looks as though we might have bad weather. In that house Mr. Mumei lives. He had a world-wide reputation once. Do you know him?

7.—Yes, I have met him twice. In America, many years ago, I made his acquaintance. He was with the first embassy from Japan to the United States. He was a mere boy then. Not long ago we met again. I spent a pleasant hour with him on the hill there, back of the house. The years have changed us both considerably. He did not remember me. I should not have known him, had we met on the street.

8.—Over there, under that big pine, lives one of our most famous generals. He is celebrated too, as a diplomatic officer. He was active in bringing about the revisions of Japan's treaties with the Western nations.

ありまして、 せいやう-かくこく と ニホン と  
の ぜうやく-かいせい を しどげる の に  
うんどう せられました かた で ございます。

9.—このごろ は ニホン に とつて だいじ  
な とき で ございます。この くに の くわこ  
さんじふ-ねん の はなし を きけば まるで  
せうせつ の やう で ございます。わたくし  
は この くに の なりゆき を みる の を  
ひじやう な たのしみ に して をります。

10.—わが くに の せんばい の ちしき と  
じんみん の あいこくしん と に よつて  
わたくし ども は ぶじ に しんば して ゆく  
だらう と おもひます。

11.—だい-せいこう を うる が ため に は  
こくみん を あげて ひじやう に ほね を  
をら なければ なりますまい。いくた の  
きけん に あたる の じゆんび を も して  
をか なければ なりません。

12.—しかし まづ いま-まで の ところ で  
は、せいふ は よほど せんけん を いただて  
をつた やう でした。

---

9.—These are great days for Japan. The story of this country, for the last thirty years, sounds like a romance. I am intensely interested in seeing how it is to go on.

10.—I trust in the wisdom of our leaders, and the loyalty of our people to carry us forward safely.

11.—Great success will be really the severest test of the power of the nation. Many dangers are to be prepared for.

12.—So far the government has apparently had much wise forethought.

---



だい じふ いち

る 係

るいらん より も あやうし。

1. ロビンソン—し—さう です。 わたくし も  
さう おもひます。 しかし とき ニホン の  
しんぼ は はや—すぎ は しない か と お—  
もはれます。 むろん わたくし は よげんじや で  
ありません。 それ に また わたくし は  
たいへん に ニホン の みかた を する はう  
で ありまして、 ひどへ に ニホン が しん—  
じだい に おいて せいこう する の を  
こひねがつて をります が、 たい わたくし は  
この くに で は いろ／＼ の しなもの を  
その うへ — その うへ — と おそろしい  
たかさ まで つみ—あげて ある と おもふ の  
です。 ヨーロッパ で は ぶんめい の せい—  
りよく や きかい を て に いれる の に  
すひやく—ねん を ついやしました が この  
くに で は いちどきに それ を じんみん の  
なか へ つきこんだ の で ございます。 もし  
じんみん が のこらず それ を ぞつて あんぜん  
に つかふ こと が できましてら それこそ  
じつ に おどろく—べき こと で ございませう。  
たどへ なに か ひじやう の ひつばく の ある

XI. PROVERB FOR (3) *RU*.*More hazardous even than a pile of eggs.*

1. *Mr. R*.:—Yes, I agree with you. Yet, at times, it seems as though Japan's progress has been almost too rapid. I am not a prophet, of course. I am also so good a friend of Japan, that I wish only success for the empire in its new age. But I see one thing piled upon another, to a dangerous height. The forces and agencies of the civilization which it took Europe hundreds of years to secure, are here, all at once, thrust upon the people. It will be a marvel if they can accept them all, and use them safely. It would not be an inexplicable wonder, if under some great stress, the whole pile should tumble down. I do not expect to see ruin. Yet I am anxious about your future.

ため に やま が ぐづれて も それ は  
べつだん に わかり-にくい こと で も あり-  
ません。わたくし は しつぱい が あらう と  
は おもひません です が、 たゞ あなた の  
お-くに の せんと を しんぱい いたす の  
で ございます。

2. ミカタ-し:-わたくし は その やう な  
おそれ を いただきます。わが く に の  
じんみん が あやふき こと を とりあつかふ  
てだて は おどろく-べき くらゐ です。  
ナルホド「メイヂ」の こんにち は うごき-やすい  
やう に みます が、 しかし わたくし に は  
この やま が ひつくりかへつて えいゑん の  
はくわい に おはる もの だ と は おもふ  
こと が できません。

3.-それ は やり-やう しだい で どう と  
で も なりませう。トニカク じいう を たもつ  
に は いつまで も ようじん が ひつよう  
です。 ついで に お-たづね まうします が、  
あなたは「イウテンシ」へ お-いで なさつた  
こと が あります か。 たぶん この みち から  
ゆける の で ございませう。わたくし は やけ  
ない まへ に いつて-み-なかつた の を  
ぞんねん に おもひます。

4.-ほんたう に りつば な ところ で  
ありました。あすこ に はえて-をつた すぎ-の-

2. *Mr M*.:—I have no fear about it. Our people have the most surprising ways for getting along with dangerous things. The Meiji era may seem to be unstable. I don't think, however, that the pile will tumble and end in an everlasting smash.

3.—That all depends. Eternal vigilance is the price of any liberty. By the way,—have you ever been at Yūtenji? One can go to it by this road, I believe. I am sorry I did not visit it before it was burned.

4.—It was an impressive place. The cryptomerias there were magnificent. The cemetery is surrounded and over-

き は まこと に みごと で ありました。  
 はかば の しほう は みな その すぎ-の-き  
 で おほはれて をりました。 がらん は しづか  
 なる ため に いつそう くわうだい で あり、  
 じない や みち や くわんぼく など は  
 あてやか で ありました。 わたくし は あすこ  
 へ たび〆 ゆきました。 トウキヤウ ぢか で  
 あれほど しん と した おくゆかしい ところ  
 は どこ に も ありません。

5.—どれ が その みち です か。 やけ-あど  
 で も まだ りつば で ありませう。

6.—もう むかし の りつばさ は なからう  
 と おもひます。 こゝ から お-いで なさる に  
 は むかふ に ある ひだり の はう の はし  
 を お-わたり なさい。 それ から てつだう の  
 はし を つきぬけます と ナカメグロ の  
 むら へ できます。 むら の はずれ へ ゆきます  
 と、 みち が ふたつ に なつて をりまして、  
 ひだり の はう の みち は メグロ の はら へ  
 ついて-ゐます。 こだかい ところ を こへて  
 この はら へ できます と、 すこし ひだり へ  
 よつて むかふ の はら に おほきな すぎ-  
 ばやし が みえます。 そこら-へん に は ほかに  
 その やう な はやし が あり ません。 その は-  
 やし の なか が 「イウテンジ」 で ございます。

shadowed by those majestic trees. The temple was grand in its solitude. The temple grounds, the walks, and shrubbery were lovely. I have often been there. There was no place near the city so solemn and restful.

5.—Which is the way? Its ruins may still be grand.

6.—I am afraid that the glory is gone. From here you must cross that bridge to the left. After going under the railway viaduct, you pass through the village of Naka Meguro. Near the end of the village street the road divides. The left hand road leads out towards the plain of Meguro. As you go over the hill into the plain, you will see a large grove of cryptomerias ahead, and a little to the left. There is no other group of trees like it out there. In that grove is Yūtenji.

---



だい じふ に

を 銭

をかめ はち もく。

1. ミカタ-し:—こゝ が うゑきや の にわ  
です。 けふ は けんぶつにん が おほう  
ございませう。 コレ, くるまや, みち を あけて  
くれ。 だん が わるう ございます から, き  
を おつけ なさいまし。

2. ロビンソン-し:—みごと な はな です ね。  
こゝら に かう いふ ところが あらう と は  
おもひません でした。 わたくし は いく-ど  
も こゝ を とほりました が まつたく  
わうらい から かくれて ある もの です から  
つい なんだ か ぞんじません でした。

3.—まいねん に-ど だけ は こゝ へ くる  
ねうち が ございます。 はる は ぼたん が  
みごと で ありまして, あき は また きく が  
めう で ございます。 これ を び-らん  
なさい。 この いつぼん の くき に はな が  
いくつ ある と お-かんがへ なさいます か。  
しひやく-りん から うへ ございます。 これ  
ほど まで に はな を しあげる に は  
よほど じくれん が いらませう。

## XII. PROVERB FOR (九) WO (O).

*A bystander sees eight moves in the game.*

1. *Mr. M* :—This is our florist's garden. There must be a good many visitors to-day. I say! *Kurumaya*, move out of the way. Be careful! The steps are bad.

2. *Mr. R* :—What splendid flowers! I never suspected the existence of such a place as this, here. I have passed it many times, and have not known what it is. It is quite hidden from the road.

3.—Twice in the year it is well worth a visit. In the spring, the peonies are superb. In the autumn, the chrysanthemums are a wonder. See that single stalk! How many flowers do you think it bears? More than four hundred. It takes great skill to bring a plant to this high development.

4.—さう で せう ね。 いろ も また  
たいてい ご-ざいます ナ。 ア、あの あを-ぎく  
と いふ もの は こしらへ-られ-ない もの  
でせう か。 ごせん-えん だして あを-ぎく  
を もとめた ひど が ある と いふ はなし  
を ききました が。

5.—その ごせんえん を もらふ ひど は  
なからう と おもひます。 あなた は こゝ  
に あつめて ある なか で あを に によつた  
いろ で も みる こと が できます か。

6.—わたくし は 「できぬ」 と いふ こと は  
いはれ-ない もの だ と しんじて おります。  
ソレ、あそこ の むれ の なか に あをみ-  
がゝつた いろ が あります。 もし その かね  
が もらはれる もの なら かうくわつ な やつ  
なんぞ は あの いろ で かね を くれ と  
いふ こと が できませう。

7.—どうも ばら や もみぢ の きれい な こと。  
じつ に はでやか で ありません か。 「オヤ  
ハヤシ-さん だ。「しばらく お-め に……。」  
ハヤシ-さん, このかた は わたくし の  
ともだち で アメリカ の ロビンソン-し で  
ございます。

8. ハヤシ-し :—はじめて お-め に かゝります  
わたくし は ハヤシ と まうします。 どうぞ  
ご-こんい に お-ねがひ まうします。

4.—I should think it would. Almost every color, too, is shown. By the way, I wonder whether a blue chrysanthemum could be developed. I have heard of a man who has offered 5,000 *yen*, gold, for a chrysanthemum of that color.

5.—He will keep his money, I think. Do you see even a suggestion of blue in this collection?

6.—I have learned not to say “impossible.” Yes,—there are tinges of blue in that group. Some shrewd fellow may be yet entitled to ask for the money,—if it is to be had.

7.—What exquisite roses, too! And those maples! Are they not gorgeous? Ah, here is Mr. Hayashi. \* \* \* It is some time since I have seen you. Mr. Hayashi, this is my friend, Mr. Robinson, of America.

8. *Mr. H.* :—The first time I have been honored with meeting you. My name is Hayashi. I beg your kind acquaintance.

9. ロビンソン-し:—わたくし は ロビンソン とう  
まうします。どうぞ ご-こうさい を ねがひます。

10. ミカタ-し:—よい じこう で は あり  
ません か。ことし は うるきや の ていれ が  
よう ご-ざいます から、じふぶん み に きた  
だけ の こと が ご-ざいます。

11. ハヤシ-し:—しばらく こしかけ よう じや  
ありません か。ねえさん お-ちや を もつて  
きて お-くれ。

\*                      \*                      \*                      \*

12. ミカタ-し:—すつかり さむく なつて き-  
ました ね。たいやう も まつたく ぼつしました。  
ロビンソン-さん、そろ／＼ かへらねば ならぬ  
じや ありません か。ハヤシ-さん、あなた の  
おつしやつた こと に は まつたく どうい  
いたします。が、なほ その こと を かんがへ-  
て みませう。どうぞ ご-かない-さま へ  
よろしく。

13.—やま を こへて かへりませう、ごらん-  
なさい、みかづき が でき ます。くも が  
きれい じや ありません か。あなたは ハヤシ  
さんは じつさい あなた を たすけて びやう-  
あん を たて やう と して をられる と  
お-かんがへ です か。

*Mr. R.*:—My name is Robinson. I hope that you will honor me with your friendship.

10. *Mr. M.*:—Charming weather, is n't it? The gardener has made his place well worth a visit this year.

11. *Mr. H.*:—Let us sit down for a moment. *Nesan*, bring some tea.

\*

\*

\*

\*

\*

12. *Mr. M.*:—It is getting to be quite chilly. The sun has almost set. Mr. Robinson, is it not about time for us to go? \* \* \* I quite agree with what you say, Mr. Hayashi. I shall think over the matter. Please remember me to your family.

13. *Mr. R.*:—Let us walk back over the hill. See! there is the new moon. How exquisite the clouds are! By the way,—do you think Mr. Hayashi really wishes to join you in building the hospital?



14.—なぜ です。

15.—わたくし には あの かた は ハツメイ はくし の じけふ に あまり ねつしん でない やう に みえる の です。 あなた が しんじて ゐらつしやる ほど しんせつ で は なからう と おもふ の です。

16.—ない か も しれません。 しかし あの かた の たすけ は べつだん に たいせつ でも ありません。 あの かた が たすけられませう が、 たすけられますまい が わたくし には あまり くわんけい が ございせん。

\* \* \* \*

17. ロビンソン-し:—はいつて あつたまつて いらつしやいせん か。

18. ミカタ-し:—ありがたう ございます が、 しつれい いたします。 けふ の さんば は ひじやう に おもしろう ございました。 ちかぐ に また やつて-み-やう じや ありません か。

19.—ちよいと お-まち なさつて ください。 これ が せんじつ お-はなし いたしました ほん で ございます。

20.—ありがたう ございます。 けつこう な ばん です ね。 お-やすみ なさいまし。

21. ロビンソン-し:—(いりくら に て めしつかい に

14.—What do you mean?

15.—It seemed to me that he has precious little interest in Dr. Hatsumeï's work. I don't think he was anything like as cordial as you seemed to believe.

16.—Perhaps he was not. But then his help is of no special importance. It is a matter of indifference to me whether he takes hold or does not.

\* \* \* \* \*

17. *Mr. R* :—Will you not come in and warm yourself?

18. *Mr. M* :—No, thanks! I have had a most entertaining walk. We shall try it again some time.

19.—Please wait a moment. Here is the book I spoke of the other day.

20.—Many thanks. Beautiful night! Good night!

21.—*Mr. R* :—(*To servant at the door*). Did any one call while I was away?

むいひ、るす ちう に だれ も たづねて-き は  
しなかつた か。

22—ハイ、 としよつた お-かた が お-いで  
なさいまして、 てがみ を のこして いらつしやい-  
ました。 あした の ばん まで は「テイコク」  
ほてる に お-いで なさいます さう です。  
あんないじや を つれて いらつしやいまして、  
あした よ-ぎしや で カウペ へ お-たち なさる  
ご-やうす です。

だい じふ さん  
わ を ？

あざはひ も さいはひ の はし と なる。

(ミカタ-し の いへ にて。)

1. ミカタ-し:—どう して この やう な  
あらし に お-でかけ なさいました か。

2. ロビンソン-し:—しうじつ どお-こもつて み-  
ます の で たいくつ いたしました が、  
「クラブ」は けふ の やう な てんき に は  
あまり とほう ございます の で、 こなた へ  
あがつて しばらく お-はなし を しやう と  
おもひました の です。

3.—それ は よく いらつしやいました。 コレ、

22.—Yes, sir. An old gentleman left this letter for you. He will be at the Imperial Hotel until to-morrow evening. He had a guide with him. He is going to Kōbe by the night train to-morrow.

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XIII. PROVERB FOR (b) WA.

*Even adversity becomes a bridge to prosperity.*

*(At Mr. Mikata's house.)*

1. Mr. M:—What brings you out in this storm?

2. Mr. R:—I got tired of staying in the house all day. The Club is too far away for this weather. I concluded to come over and see you for a little while.

3.—You are always welcome. O Yone! Come here! Make a fire in the foreign room.

お-ヨ子, せいやうま へ ひ を こしらへて  
お-くれ。

4.—どうぞ その やう に お-かまひ ください-  
ます な。

5.—イーエ, ちつと も お-かまひ まうし-  
ません。けふ は たいへん くらくつて さむう  
ございます の で, じぶん でも あすこ へ  
ゆかう と おもつて みた の です。サア  
にかい へ あがりませう。

6.—あなた は たいてい こゝ に いらつ-  
しやいます でせう ね。こゝ から シナガワ-  
わん の けしき を みれば たいがい の  
きまらない しあん も きまつて しきふ で-  
せう。それ に また けつこう な じ-ぶんこ  
を お-もち で ございます ね。

7.—この へや を こしらへました とき  
に は べんきやう-しつ に しやう と おもつて  
みた の です。じ-しようち の どころ こゝ  
は わたくし が この-まへ エイコク から かへり-  
ました すぐ あと に こしらへた の で ござい-  
ます。しかし おひく に した の こま の  
はう が よく なつて まありまして, らいきやく  
に あふ に も あすこ の はう が つがう  
が よい の です。マア お-かけ なさいまし。  
ひざらの あいた ひ の そば に ある の は  
こゝろもち の いゝ もの じゃ ありません か。

4.—Don't go to that trouble, please.

5.—It is no trouble. Indeed, the day is so dark and cold that I thought of going there, myself. Let us go up stairs.

6.—I should think you would spend a good deal of your time here. This view of the Shinagawa bay would settle the question for me. And then, you have this fine library.

7.—I intended to make this my work-room, when I built it. I built the house, you know, just after my last trip to England. But gradually I got to liking the little room down stairs. It suits most of my visitors better. Sit down. An open-grate fire is good company, isn't it?



8.—ゆくわい で ございます ね。わたくし も  
けふ は たく で さん-がしよ に たきつけて  
をきました。この やう に あらし が あつて  
くらい ばん に は ひ を もへたいします  
と へや の なか が ひじやう に やうき に  
なつて まゐります。どうも かげ の ふきます  
こと。あめ は おそろしい あと を させ-  
ます ね。しかし わたくし は けふ は あらし  
が あらう が なからう が あまり どんちやく  
いたしません。

9.—なぜ です か。

10.—じつ は さくばん よい たより が  
あつた の です。わたくし は その たより を  
はつかねん も まつて をりました。

11.—それ は あ-めでたう ございます。どう  
いふ こと を お-きゝ なさいました か。

12.—かれこれ はつかねん ほど まへの こと  
で ありました が ばうせきの あたらしい  
きかい を せいざう する くわいしや が  
たちまして そこ へ わたくし は ありがね を  
たいてい いれた の で ございます。さう し-  
ます まへ に は できる だけの さうだん  
を した の で ありますが、にかねん  
たいぬ うち に その くわい-しや は  
つぶれて しまいました。そこ で その たてもの

8.—Delightful! I have three of them going to-day. On a stormy, dark day like this, a blazing fire does much to cheer up a room. How the wind blows! The rain has a fierce sound. But, do you know, I don't much care to-day whether it storms or not?

9.—Why?

10.—I received good news last night. I have been waiting eight years for it.

11.—I congratulate you. What have you heard?

12.—About eight years ago, I invested nearly all the money I owned in a company organized to manufacture a new machine for cotton mills. I took the best advice I could get. Within two years the company failed. Its building and machines were turned over to me. They had been pledged as security for my investment. But I could do nothing with them for a long time. I could not sell them. At last, I managed to exchange them for some real estate. Then the real-estate market collapsed. For five years that property has been nothing but a burden on me. It has made a steady drain on my income. Last

どきかいとはわたくしのてへわたりました。これはわたくしのあづけきのていたうになつてをつたからでございます。しかしわたくしはひさしくそれをどうすることもできませんでした。うることもできなかつたのです。さいごにそれをぢめんとひきかへることにいたしましたが、ひきついひてぢめんのばいかひがふくはつぱつになりましたので、ごかねんのあひだこのぢめんはおもにとなりますばつかりで、たえずわたくしのしうにふをへらしてのみをりました。ところがさくばんのことですがしらせがありまして、これらのどちらのいつかしよがうれたといふことをいつてまゐりました。しくかいせいのためさうばがついてきたのでございます。それでわたくしのたいいまのみこみでは、そんなとおもつてあたぶんをのこらずとりかへしてまだそのほかによほどよけいなたかがあらうとおもふのです。

13.—それはおしあはせでございました。しかしときどきさういふことがあるものでございます。まづなにひともまつてゐるかたへまはつてまゐります。

night I heard that one of those pieces of land had been sold. A new city improvement has brought the property into the market. The prospect now is that I shall get back all I thought lost, and much more.

13.—You are fortunate. But it often happens so. Everything comes to him who waits.

14.—それ は なぐさめ に は なります が、  
ふしあはせ に よりて えられる しあはせ は  
うれしく ありません。 その かんがへ は  
けんぜん で は ありませう が、 わたくし は  
ふしあはせ を かけはし と せない で しあはせ  
を えたい と おもひます。

## だい じふ し か ら ろ

かしら かゝして を を かゝさず。

1. ミカタ-し:—らんぶ を ともしませう か。  
くらく なつて きた やう で ございます。 ひ  
が ひじやう に みじかく なりました の で、  
ごい に なる と もう よる で ございます  
ね。

2. ロビンソン-し:—あなた さへ お-さしつかへ  
なければ わたくし は たきび の あかり の  
そば で はなしたう ございます。 ニホン に  
は まこと に よい せきたん が ございます  
ね。

3.—ハイ、 ごく きた の はう と みなみ の  
はう と に たくさん である ところ が  
ございます。 もう-すこし くべませう。

14.—That is comforting. Yet, prosperity through misfortune does not fascinate me. The idea may be a tonic. I prefer prosperity, without having misfortune a bridge to it.

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XIV. PROVERB FOR (ㄅ) KA.

*Though the head be hidden the tail is seen.*

1. Mr. M:—Shall I have the lamp lighted? It is growing dark. The days are so short that it is almost night at five o'clock.

2. Mr. R:—If you don't care, I would rather talk by the fire-light. You have excellent coal in Japan.

3. Yes, in the far north and in the south there are immense coal deposits. I will put some more coal on the fire.



4.—じつ に ゆくわい な ほのほ です ね。  
ところ が アノ けだもの が あたま を  
かくす こと に ついて の ことわざ で ご  
ざいます が、あの ことわざ は けだもの の  
うち に ある いつしゆ の きめう な  
しふくわん から どつた の で ございます。  
わたくし の く に で も あれ と あんなじい  
ことわざ が ございまして、こども の とき  
わたくし は だてう が まゝ すな の なか へ  
あたま を かくす と いふ はなし を よみ  
ました。だてう は それ で じぶん の からだ  
が のこらず かくれた と おもつて ある  
らしい です。

5.—たしか わが く に の やま に ある  
とり の うち に も その どほり ばか な  
の が ある と おもひます。 ですが、この  
ことわざ は よい いましめ と なる で は  
ありません か。 ひど は もし じぶん を  
かくさう と おもつた なら ひど の め に  
つき さう な こと は のこらず かくす やう  
に しなければ なりません。 たどへば どろぼう  
に はいつて ゆか の うへ に なふだ を  
おとして いく やう で は いけません。

6.—さう です。 それ から また さくねん の  
ふゆ わたくし が きゝました ある わかいもの  
が した やう な こと を して も いけ-

4.—What a cheerful blaze! —— This proverb about animals hiding their heads is drawn from a queer habit among animals. We have the same thing in our popular sayings. When I was a child, I read that the ostrich often hides his head in the sand. He seems to think he is all hidden when he does that.

5.—I am told that one of our mountain birds is just as stupid. If a man wishes to hide he must be careful to cover up everything that would expose him. For example, don't rob a man's house, and leave your visiting card on the floor.

6.—Yes, and don't do what I knew a foolish young fellow do last winter. He wrote a scurrilous anonymous letter to a friend of mine, whose secretary was familiar with his handwriting.

ません。その にん は わたくし の ともだち  
の ところ へ いやしき どくめい の てがみ  
を おくつた の です が ともだち の しよき  
は その にん の しゆせき を しつて ゐました  
の です。

7.—わたくし は この こどわざ より も  
すぐれた いましめ を しつて をります。それ  
は じぶん を かくさねば ならぬ やう になる  
こと を すこし も しない の です。  
たいてい かくす ひど は なに か あばかれる  
やう な こと を のこして をく もの です。

だい じふ ご

よ と

よめ が しうどめ に なる。

1. ロビンソン-し:—これ から しうどめ の  
こどわざ に うつりませう。この こどわざ は  
ぜうだん で ありませう か いましめ で  
ありませう か。

2. ミカタ-し:—わたくし は りやうはう だらう  
と おもひます が、まづ お-ばあさん へ の  
いましめ た ど して をきませう。この こど-  
わざ は また すべて けんわ の ある ひど、  
の いましめ と も なります。をさめられる

7.—I know a better moral even than that. Don't do at all what would make you try to hide yourself. The hiding man almost always leaves something exposed, that betrays him.

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#### XV. PROVERB FOR ( 𐑦 ) YO.

*A bride will become a mother-in-law.*

1. *Mr. R.*:—Now let us take up the mother-in-law proverb. Is this a joke, or is it a warning?

2. *Mr. M.*:—Both, I suppose. Let us call it a warning to grandmothers. I see in it, too, a warning to all who are in authority. The subject may become a ruler some time.

ひと も をさめる ひと に なる こと が  
あります から。

3.—ニホン の ふじん の ちめ は わたくし  
の く に など と は すつかり ちがつて ぬ  
ます。

4.—それ は さう で ございます。 しかし  
としつきの たつ に したがつて また よほどの  
の へんくわ が おこつて をります。 いぜん は  
よめ と いへば をつと の りやうしん の  
こゝろ—まかせ の もの で ありまして、 よめ—  
いり と いふ こと は つまり ふじん が  
うまれた うち から よめいり を した うち  
へ ひきわたさるゝ こと で ありました。

5.—いま で は よほど ちがつて をります  
か。

6.—ハイ。 わたくし の しつて ぬます うち  
で ずいぶん そこの うちの むすめ が  
よめいり を した のち まで も いぜん どのほり  
かぞく と なつて をる ところが ございます。

7.—それ で も やはり しうどめ は よめ  
に たいして よほどの ちから を もつて  
をります か。

8.—むろん さう です。 それ が わが く に  
の しふくわんの いちぶいん で ある の  
です。 その くわんけい に へんくわ が おこ—

3.—The position of woman is quite different in Japan from what it is with us.

4.—So it is. Time is making great changes, however. In the old days, a young wife became entirely subject to the will of her husband's parents. In fact, in ancient times marriage transferred a woman wholly from her own family to that of the man she married.

5.—Is it much different now?

6.—Yes. I have friends whose daughters are about as much members of their own families after marriage as they were before.

7.—But still, a mother-in-law has great power over her son's wife?

8.—Undoubtedly. That is part of our custom. Any change in that relation would be exceedingly slow in coming.



つて くる まで に は よほど の とき が  
かゝりませう。

9.—それ から この ことわざ を もう ひど-  
つ ほか の いみ に とる こと が でき-  
ませう。 すなはち もし じぶん の まご を  
しんせつ に あつかつて もらいたい なら、  
じぶん も また その よめ を しんせつ に  
あつかはなければ なりません。

10.—さう いふ いみ で ある か も しれ-  
ません。 わが くに の しふくわん は あなたの  
の お-くに から みる と ちがつて をります  
が、 それ が ため、 わが くに の ふじん は  
ご-しょうち の とほり ふゆくわい で は あり-  
ません。 いったい しふくわん は どの やう で  
ありませう が、 しふくわん の おこなはるゝ  
はうばふ さへ よければ それ で よい の  
です。

だい じふ ろく

た と 多

たま みが、ざれば ひかり なし。

1. ロビンソン-シ:—まこと に めごゝろ の いゝ  
お-へや です コト。 そうして けつこう な ご-  
ぶんこ を お-もち です ね。 ちかごろ お-

9.—The proverb yet holds good, then? If a woman wishes to have her grandchildren kindly treated, she should treat her daughter-in-law kindly.

10.—That is probably what it means. Our customs are different from yours. But our family life, you know, does not make our women unhappy. It is not the custom, but the way in which the custom is used, that is important.

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XVI. PROVERB FOR (72) TA.

*A jewel unpolished will not glitter.*

1. Mr. R:—What a cozy place this is! You have an excellent library. Have you bought many new books lately?

もどめ の あたらしい ほん が たくさん ござい-  
ませう。

2. ミカタ-し:—お-はづかしう ございます が、  
ございません。それ で も ぐわいこく から か-  
へりました じぶん に は いろ／＼ の かんがへ  
も あつた の です。わたくし は わかい とき  
に は えいこくし が すき で ありまして、  
(ちよいと ごめん くださいまし、ひ を つけます  
から。) こゝ に ヒューム と マコウレー と  
グリーン と が ございます。これは エイコク  
の ろんぶん-か の ぜんしふ で ございます。  
それ から えいこく の し で いちばん よい  
シェキスピア, ワーズワース, テニスン も ござい-  
ます。 ブラウニング の しふ は これ で  
ございます。

3.—いつ あがりまして も この お-へや は  
よう ございます ね。わたくし の みた ニホン  
の いへ で この お-へや ほど ヨーロッパ  
ふう な の は ございません。かう いふ ほん  
や, 巻 や, ざう の ある ため, よほど じやう-  
ひん な おもむき が ございます。なぜ あなた  
は もつと この お-へや を お-つかひ なさ-  
らない の です。

4.—じつ は, さいしよ の かんがへ の やう  
に やつて ゆきます の は なか／＼ ほね が

2. *Mr. M.*:—I am ashamed to confess I have not. I brought good resolutions with me when I came home from abroad. I became intensely interested in English history when I was a young man. Excuse me! I will light the lamp. Here, you see, I have Hume, Macaulay and Green. Here is a full set of the British Essayists. I have even the best English poetry,—Shakespeare, Wordsworth, Tennyson ; and here is a volume of Browning.

3.—I have always liked this room. It is more like a home room than any I have seen in other Japanese houses. These books and pictures, and these busts give it quite a scholarly air. Why don't you use it more?

4.—To tell the truth, it was too much up-hill work to keep on as I started. I am sometimes sorry that I have failed. But the fact is, many things have kept me from

をれます の で、 とき／＼ さんねん に おもふ  
 こと も あります が、 どう も いろ／＼ な こと  
 が あつて おもふ やう に なりませず、 だん／＼  
 かじ に ばかり ひきこまれる やう に なつて  
 ゆく の で ございます。 もつとも イギリス や  
 あなた の お-くに の こと は けつして わ-  
 すれ は いたしません これは あなた だつて も  
 さう で ございませう。

5.—それ は さう でせう。 しかし わたくし  
 は この お-へや の つかはれず に ある の  
 を みます と いつ も なぜ あなた は もつと  
 これ を やく に たつ やう に なさらない か  
 と おもひます。 それ に あなた は だん／＼  
 えいご を お-わすれ なさる やう です よ。  
 わたくし が はじめて お-め に かゝりました  
 じぶん に は あなた の えいご は まこと  
 に りうちやう で、 たいてい かどだつ こと も  
 ありません でした が、 この ころ で は めつ-  
 た に あなた と えいご の お-はなし が でき-  
 ぬ やう に なりました。

6.—おつしやる とほり です。 どうも わたくし  
 は しつて-ゐた こと を だん／＼ わすれて  
 まゐります。 わたくし が しよさい を つかは-  
 ない の も まつたく わけ の ある こと で  
 ございます。 ナルホド えいご で はなす こと  
 も むづかしく なつた に ちがい ありません

doing as I thought I should do. I gradually became engrossed with home affairs. My memories of England and of your country, of course, I shall never lose. It would be the same with you, should our places be changed, I think.

5.—That might be. But I often wonder, when I see this unused room, why you do not make it serve you better. And, do you know? I think you are gradually losing your command of the English language. When I first met you, you spoke English fluently, and with almost no accent. Now, I can scarcely ever get you to talk with me in English.

6.—You are right. I believe I am fast forgetting what I knew. There are good reasons why I do not use my library much. It is true that even talking English is getting to be difficult. Yet, you know I have very little inducement to keep up the old studies. Japan and Europe are far apart in more ways than one.



が、しかし ご-ぞんじ の どほり ニホン と  
ヨーロッパ とは いろ／＼ の こと が ちがつて  
 をります から、わたくし が もの の けいこ を  
 つける ひつねう は まこと に すくない の  
 で ございます。

7.—なるほど ご-もつとも です。 それ に  
 わたくし も あまり あなたの お-てつだひ  
 に なりません でした。 どう です あなた は  
 わたくし と いつしよ に えいしよ を お-よみ  
 なさいません か。 よろしく ば、とき／＼ ご-いつ  
 しよ に グリーン の れきし を よみませう。

8.—ハイ。 ドウカ さう ねがひたい もの と  
 おもひます。

## だい じふ しち れ き

れい すぐれば しつれい と なる。

1. ロビンソン-し :—あらし は やまない で かー  
 へつて ひどく なつて まゐります。 あなた は  
エマースン を お-よみ なさつた こと が あり-  
 ます か。 わたくし は こん-や の やう な  
 ばん に は きつと あの エマースン の  
 「あらし の よは の しづけき にぎはい」 と  
 いふ し を おもひ-だします。 わたくし は

7.—I understand. And I am not doing much to help you along. How would you like to join me in some English reading? I will read Green with you, turn and turn about, if you wish.

8.—Well, possibly I may take up with your offer.

---

## XVII. PROVERB FOR (11) *RE.*

### *Too much politeness becomes rudeness.*

1. *Mr. R.* :—The storm does not let up. Indeed, it grows worse. You have read Emerson, haven't you? I never pass an evening like this, without thinking of his "tumultuous privacy of storm." That line always struck me as expressing perfectly the comfort of a fire-side, with a storm raging around the house. How the rain dashes against the window!

この く は いへ の そと に あらし が  
ある とき に あろり の そば で たのしん-  
で ある ありさま を まこと に よく あらは-  
して ある と おもつて かんしん いたします。  
ヤア ドウモ あめ が ひどく まど を うち-  
ます ね。

2. ミカタ-し:-まど を しめませう。 ソレ。  
これ で よう ございませう。 あなた は どの  
を たべて いらつしやいません か。 その はう  
が よう ございます。 モウ めし-どき で ござ  
います。(て を うつ と お-ヨチ いで-き-  
たる。) どの は いゝ か へ。

3.-ハイ たいいま。

4.-ロビンソン-さん が どの を お-あがり  
なさる から。

5.-よろしう ございます。 たいいま すぐ でき-  
ます。 こゝ で めしあがります か。

6.-イ、ヤ、 した に いたしませう。

7.-ヨロシイ、 したく が できたらば すぐ に  
お-しらせ。

\*

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\*

\*

\*

8.-どうぞ そこ へ お-かけ なさい。 こゝ  
は にかい から みる と よほど さむう ござ  
います。 も-ひとつ の ひばち を もつて

2. *Mr. M.* :—I will close the blinds. There! This is better. You will stay to dinner won't you? That is right! It is about time now for dinner. (*Clapping his hands. O Yone San appears.*) Is dinner ready?

3. *O Yone* :—Very soon, sir.

4. *Mr. M.* :—Mr. Robinson will take dinner with me.

5. *O Yone* :—All right sir. Dinner will be ready in a few minutes. Shall I serve it here, sir.

6. *Mr. R.* :—(*interposing*) Oh no! let us have it down stairs.

7. *Mr. M.* :—Very good! Call us as soon as things are ready.

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8. *Mr. M.* :—Please sit there. It is much colder here, than up stairs. Bring another *hibachi*. Don't you want to put on your overcoat?

お-いで。 あなた は ぐわいたう を お-めし  
なさいません か。

9.—イーエ ちつど も さむく ありません。

(ミカタ-ふじん つぎ の ま より お-ヨチ に  
「けつどう を もつて お-いで」と いふ。 けつ-  
どう きたりければ、 ふじん は これ を  
ロビンソン の す-あし に まきつけ、 わらひ  
ながら、「わたくし-ども は この うへ に  
のつて あし を あたゝめます」と いふ。  
ロビンソン は じたい を せし が、 つひ  
に これ を うけ、) いろ／＼ じ-めんだう を  
かけて おそれ-いります。

10.—かん-ざけ を すこし お-あがり なさい-  
まし。 それ で へや の さむさ が どれ-  
ませう。

11.—しかし へや は ちつど も さむく あり-  
ません。 どうか そんな に かまつて くた-  
さいます な。 コレ ハ シタリ、 わたくし の  
あし が あなた に ふれました。 まこと に  
そさう を いたしました。

12.—イーエ、 わたくし こそ しつれい を  
いたしました。 マア／＼。 この オムレツ は お-  
あがり なされませう。「てんぷら」の はう  
は いかゞ で ございます。

13.—ありがたう。 あなた は いつ も じ-

9.—No indeed! I am perfectly comfortable. (*Mrs. Mikata from an adjoining room says to O Yone, "Fetch me the brown rug." The rug is brought,—she wraps it about Mr. Robinson's shoeless feet, saying with a laugh, "We keep our feet warm by sitting on them." Mr. Robinson protests, but accepts, and adds.*) I am very rude to trouble you so.

10.—*Mr. M.*:—Let me give you some hot *saké*. It will take the chill off the room.

11.—But the room is not chilly, I assure you. Please do not trouble yourself any more on my account. There! I have pushed my foot against you. I am very awkward.

12.—No! it was I who was rude. Don't move. Here is an omelet that you may like. And some fried fish.

13.—Thank you! You are always very kind. When I



しんせつ で ございます。しかし わたくし が  
じぶんの あし で あなた を つき、あなた  
が いま の やう に お-こたへ なさつた の  
で、わたくし は フト わが アメリカ の  
なんぶ の く に で、ある ぶたふしつ の なか  
で おこつた こと、イヤ おこつた と まうす  
こと を おもひだしました。もちろん これは  
あなたの お-こたへ を ひひやう いたす の  
で ありません。あなたの お-くに の れいぎ  
は まつたく よろしう ございます が。はなし  
は かやう です。ある ひど が たにん の  
そば を とほつて その-ひと の あし を ふんだ  
の です。そこで、「これは しつれい」と いひ  
ます と、むこふ で も「これは しつれい  
わたくし が ろさう を いたしました の で」  
と いひました。「どう いたしまして わたくし  
の はう が あるい の です」と まうします  
と「イヤ わたくし の あし が あなたの  
とほり-みち に あつた の です」と いひ  
ました。「イヤ わたくし の め が ある べき  
ところ に なかつた の です」と いひます と、  
むかふ で は たち-あがりまして、「どう あつて  
も わたくし の あし が あなたの とほり-  
みち に あつた の です」と こたへました。  
すると、こなた は するとき こゑ で いひます  
に は「あなたは わたくし を ぶちよく する  
お-かんがへ です か」「ソレハ わたくし の

pushed you with my foot, and you answered as you did, I could not help thinking of what took place,—or is said to have taken place,—in a ball-room in one of our Southern States. Of course, I make no criticism of your answer to me. Your country's polite forms are perfect. But the story goes ;—A man in passing another, trod upon the other's foot. "I beg your pardon, sir." "I beg *your* pardon," returned the other, "it was my awkwardness." "Not at all," said the first, "I was to blame." The other replied, "I assure you, sir, my foot was in your way." "I beg your pardon," retorted the first, "my eyes were not where they ought to be." "I say," broke out the second man rising, "I was in your way." "Do you mean to insult me, sir?" returned the first with a nettled tone. "I don't care whether you take my apology as an insult or not," added the second. "Well then, sir, here is my card, and I refer you to Major Bang." The result was a duel the next afternoon. One of the gentlemen received a bullet in his leg. Personal honor was satisfied.

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いひわけ を おちよく と なさる と も なさらぬ と も あなた の こ-かつて です」「それでは よろしう ございます。 わたくし の めいしを さしあげます。 そして ペン-せうさ を しめい いたします」 と いゝました。 すなはちこの あらそひ の けつくわ は けつどう となりまして よくじつ の こゝに なり、 ひとりの しんし は あし に だん-ぐわん を うけて、 はじめて その-み の いちぶん を たてました。

## だい じふ はち ろ そ せ

### そで-うつし に もの を やる。

1.—みたり は いま の はなし にて おほい に きよう に いり、 やがて ゆふはん も すみ、 くわし や くだもの など を たべ、 ミカタ-ふじん は こゝに あはせて むかし の いさましき うた を うたひしが、 つぎ に しやみせん を とり-いだして こひ と ふくしう と の うた を うたひたり。 うた の はなし は いつしゆ の ひげき にて、 まつたく むじつ なる はなよめ の み に おこりたる こどがら なり。 ある わかき むすめ ありて どしよれる かね-もち の あきうど に

## XVIII. PROVERB FOR ( ㄟ ) SO.

*Gives by passing it through the sleeve.*

1.—The three friends had a good laugh over the story. At the close of the dinner, cakes, sweetmeats and fruit were enjoyed. Mrs. Mikata sang an ancient heroic song, accompanying herself with the *koto*. Then she took down her *samisen*, and sang a story of love and revenge. It was of a tragedy which was brought about in all innocence on the part of a bride. A young girl had been married to a rich old merchant. He was unloveable, and was excessively jealous. He suspected that his bride was enamoured of a young man who lived in a neighboring house. One day he saw her, as he thought, pass something through the hedge to some one in his neighbor's garden. He became angry and moody. He watched his wife continually. His suspicion fed upon trifles until he became mad with jeal-

よめいり せし に、この あきうど は なさけ-  
ごゝろ の なき うへ に ねたみ-ぶかく して、  
じぶん の つま は となり の うち の せう-  
ねん に けさう せり と うたがひし が、  
ある ひ の こと、つま が いけがき の あひだ  
より となり の には に をる ひど に なに  
か わたせり と おもひ-こみ、ふん<sup>〴〵</sup>と して  
いきどほりて たへず つま の そぶりに き  
をつけし が、これ より は わづか の こと  
までも うたがひ の たね と なりて、しつど  
の ほむら<sup>三</sup>に むね を なやまし、しだい に  
つま に つらく あたり、つひ に は あきら-  
か に みさを を やぶりたり と て、つま の  
つみ を せむる に およびし が、つま は  
なに ごど を も しらず と いひて、あながち に  
また いひ-どかん と も せざりき。つぎ の  
よ、つま は には に いでし が、あきうど は  
これ を みて、いかり に たへず、しらは を  
とつて あと を つけたり。しかる に つま の  
すがた の みあたらざる より、あかり を も-  
ちて せんさく しゝ に、つま は すで に  
しいて ありけり。こ は あきうど の むはふ-  
なる うたがひ の いけにへ と なりて、みづ-  
から その み を ころせる なりけり。

2. ロビンソン-し:—どうも ありがたう ござい-  
ました。シカシ マア かなしい うた です ね。

ousy. He gradually became cruel to her. He finally accused her of unfaithfulness. She denied everything, but would explain nothing. The next night she went out into the garden. He followed her infuriated, with sword unsheathed. She was not to be seen. With lantern then he sought her. He found her at last. She was dead ; killed by her own hand ; the victim of his insane suspicion.

2. *Mr. R.*:—Thank you for the song. But what a tragic story !



3. ミカタ-し:—ご-しようち の とほり わが く-  
に で は いゝ うた は たいてい かなしう  
ございまして, おも に ぎり, あいじやう, なん-  
ぎ, し などの こゝと を うたつて ございます。

4.—だが きげき の うた は すこし も  
ありません か。

5.—たくさん あります が きゝ-ぐるしい もの  
ばかり で, こゝ で は お-きゝ に いれられ-  
ません。この こゝと に ついて は よほど  
かいりやう が ひつえう で ございます。

6.—ヤア もう く-じ です。かへらねば なり-  
ません。めしつかひ-の-もの-ども は わたくし が  
どこ に をる か しらない の で ございます。  
こん-や は こゝし の うち で いちばん  
ひどい あらし です ね。これ では おほ-  
みづ の ある の も むり で は ありません。

7.—ぜひ お-かへり なさなければ なりません  
なら この うへ お-どめ まうしますまい。ちやう-  
ちん を お-もち なさいまし。

8.—ありがたう。こん-や は ひどつ お-かり  
まうませう。

3. *Mr. M.*:—Most of our best music as you know is sad. It tells chiefly of heroism, or of love, and suffering, and death.

4.—But have you no comic songs?

5.—Plenty of them. They are not, as a rule however, fit for polite ears. You do not hear them in our homes. There is much need for improvement in that direction.

6.—Ah! it is nine o'clock. I ought to return. The servants do not know where I am. This is one of the severest storms of the year. I should not be surprised to hear of floods.

7.—If you *must* go, we shall not ask you to stay longer. Let me get you a lantern.

8.—Many thanks! I will take one to-night.

---

# だい　じふ　く つ　り　は

つ　の　を　なほす　と　て　うし　を　ころす。

1.—(ミカタ—し　ロビンソン—し　の　いへ　にて  
と　を　たいき　ながら)　はいつて　も　よろしう  
ございます　か。

2.—オヤ、あなた　で　ございます　か。　どうも  
めしつかひ—の—もの—ども　が　き　が　きゝません  
で。

3.—かね　を　うちました　が　だれ　も　でゝ  
こられません　でした。　そと　で　は　たいへん  
あつたか　で　ございます。　あなたは　ひ　を  
たいて　なに　を　なさいます　か。　もはや　なつ　に  
なつた　やう　です　よ。

4.—わたくし　の　おき　ない　さき　から　たいて  
あつた　の　です。　この　へや　は　あさ　の　うち  
は　いつ　も　さむう　ございます。　しかし、あなた  
は　あるいて　お—いで　なさつた　の　です　から、  
こゝ　は　あつ—すぎる　か　も　しれません。  
ニホン　ふう　の　へや　に　まゐりませう。　なる—  
ほど　これ　は　あつたか　です。　わたくし　は  
くに　の　しんぶんし　に　おくる　てがみ　を  
かいて　をりまして、　けふ　ちう　に　それ　を

## XIX. PROVERB FOR (ㄥ) TSU.

*Intending to mend the horn, he kills the ox.*

1.—(In Mr. Robinson's house. Mr. Mikata knocking at a door. He says,) May I come in?

2. Mr. R:—Oh! is that you? How stupid the servants are!

3.—I rang the bell, but no one came. It is very warm outside. What are you doing with a fire? Summer seems to have come back.

4.—The fire was made before I got up. This room is always chilly in the morning. It is too warm for you, perhaps. You have been walking. We will go into the Japanese room. Why, it is warm! I have been writing a letter for a home-paper, and I wanted to get it done today. So I have been keeping close to my desk.

しあげ よう と おもひました の で、つくゑ に  
ばかり かゝつて をつた の です。

5.—それ ならば お-いそぎ に およびます-  
まい。きせん は あした で なくて は つき-  
ません から。わたくし は いま ど-ちう で  
ゆうびんきよく へ よりました が、ゆうびんもつ  
の しめきり は あした の ばん の しち-じ  
と いふ くわうこく が でゝ ゐました。しかし  
お-じやま を いたして は なりません。

6.—イ、エ、お-かへり なさいます-な。あなた  
と お-はなし いたしたう ございます。ひさ-  
しく お-め に かゝりません でした。

7.—それ で は また こどわざ の はなし  
に いたしませう。コート。「つ」まで すんだ  
はづ です ね。

8.—さう です。には へ でゝ いらつしやい-  
まし。けさ の フジサン を お-め に かけたう  
ございました。なん ど も いはれぬ ほど、  
きれい な いろ で、よほど ちかくて そうして  
たいへん に たかい やう に みえました。  
ズット ちかい やま の うへ に も ゆき が  
みえます。これ は この あひだ の あらし の  
ため で ございます。しばらく こゝ に すわ-  
らう じや ありません か。けふ は ほんたう  
に あつたか な ひ で ございます。ソコデ

5.—There is no hurry. The steamer will not be here until to-morrow. In coming over I stepped into the post-office. A notice there says, that the mail will not close until to-morrow evening at seven. But I must not interrupt you.

6.—Don't go please! I want to talk with you. I have not seen you for several days.

7.—Shall it be the proverbs again? Let me think. We have read as far as “*Tsu*,” I believe.

8.—Yes. Come out into the garden. I wish you could have seen Mt. Fuji this morning. Its color was indescribably beautiful. It seemed so near and unusually lofty. The nearer mountains, too, have snow on them. That is part of the work of the storm the other day. Let us sit here for a while. Really, the sun is hot!—Well, what have you to say of our “*Tsu*” proverb?



「つ」の ことわざ に ついて の お-かんがへ  
は いかい で ございます か。

9.—それ は はうにん する を よし と す  
と いふ こと だらう と おもひます。あなた  
は くわんぜん の ち と いふ こと の  
はなし を あ-きゝ なさいました か。わたくし  
は いち-ど さう いふ を かゝう と お-  
もつた ひど の はなし を きゝました。ところが、  
その ち は どう して も できない の  
です、きれいな ち は たくさん かきました  
が それ を なほさう と する の で いつ も  
それ を わるく して しまいました。しかし  
この りくつ を しる べき ひつえう の ある  
ひど は まこと に すくない よう です。よ に  
は じぶんの しごと を くわんぜん に しゃう  
と する ため に、いつ も しくじる ひど も  
あります が、さう いふ ひど は おほく は  
ありません。つぎ の だい に うつりませう。

だい にじふ

ね 孫 ち

ねずみ ざる ねこ は つめ を かゝす。

1. ロビンソン-し:—これ は かうくわつ の  
をしへ だ と はんじます。て の うち に

9.—It means that we should let well enough alone, I suppose. Did you ever hear of “the perfect picture?” I read a story once, of an artist who resolved to paint such a picture. The picture never appeared. He made many lovely paintings, but in trying to improve them he invariably did them harm. However, there are very few of us who need the lesson of this wisdom. Some people always overdo in trying to perfect their work. But there are not many of that kind. Let us take up the next text.

---

XX. PROVERB FOR (12) *NE*.

*The rat-catching cat hides her claws.*

1. *Mr. R* :—This is a lesson in cunning, I judge. Don't

いれぬ まへ に は おき を しめすな ど  
いふ いみ でせう。

2. ミカターし:—さう ですが、あらはし かた は  
あまり よくない やう です。どん な ねずみ  
でも ねこ を みれば すぐ に にげませう  
から、ねこ に とつて つめ を かくす ひつ-  
えう は ありますまい。それ より は ねづみ  
を とる ねこ は あな の そば に かくれる  
と いうた はう が よく わかる でせう。

3.—いつたい ニホン-じん は じぶん の  
ほんたう の かんがへ を かくす こと が  
たくみ な やう です。わたくし は いつ か  
ひと の いふ の を ききました に、この  
くに で は たにん を がい しゃう と おもふ  
とき に す-ねん かん その ふくしう を  
こらへる もの が ある さう です。その-ひと  
の しつて-あた ふたりの をどこ は であつた  
とき に は ごく なか の よい ともだち の  
やう でしたが、ある ひ その ひどりが おほい  
なる ふかう に あひました が、だん、しら-  
べて みます と、うら で そんがいを あた-  
へた の は、ともだち の やう に して-あた  
ひと だつた と、わかつた さう です。

4.—さやう。 それ は ぞんじて をります。  
ふくしう は むかし わが くに で は めいよ-  
はふ で あつた の です。しかし ふくしう

show your weapons until you are sure of your victim. Isn't that the meaning?

2. *Mr. M.* :—Yes, but it does not seem to be very well put. Any rat will run at the mere sight of a cat. There is no need for the cat to hide her claws. The idea would be better put in this way ;—A rat-catching cat will hide near the rat-hole.

3.—It seems to me that the Japanese are especially skilful in hiding their real purposes. I once heard a man say, that a person in this country who has determined to injure another, will hold his revenge for years. He knew of two men who when they met, seemed to be of the warmest kind of friends. But one day a great misfortune happened to one of these men. It was learned at last that the apparent friend was back of the wrong done.

4.—Yes! I know. Revenge is part of our old code of honor. But you will admit, that, if revenge be a law, then of course any means to make revenge successful goes

が すで に はふりつ に なつて あた とき に  
 は、 したがつて これ を たつする しゆだん  
 は いか やう で あつて も、 むろん はふりつ  
 に とはれなかつた わけ でせう。 しかし  
 わたくし は むかし の はふりつ を べんご  
 する の で は ありません。 あなた も  
イタリア の イヤゴ を べんご なさん で  
 せう。 イヤゴ は しいう にこく して ゐました  
 が、 じつ は ひどい わるもの で あつた  
 さう です。

5.—むろん わたくし は べんご しません。  
 うらぎり は こんにち の よ に もちふる  
 ところ が ありません。 もし よ の ひど が  
 てき と ならなければ ならん なら、 よろしく  
 おほやけ に てき と なる べし です。 ぜひ  
 と も けんくわ を せねば ならん なら、  
 すくなく と も りつば に けんくわ を すべし  
 です。 つぎ の かな の こどわざ は なん  
 です か。

だい にじふ いち

な あ ね

なきづら を はち が さす。

1. ミカター—し:—これ は たい さいなん が  
 くる とき は ひどつ で すまない と いふ

under the shadow of the law. I do not defend the old code. You would not defend the Italian Iago, I know. He smiled, and smiled, and yet he was a villain.

*Hamlet*

5.—Of course not! Treachery, however, has no allowable place any longer. If men must be enemies, let them be enemies to the face. Let them fight out their quarrels honestly at least, if they will quarrel. What is the proverb you have for the next syllable?

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XXI. PROVERB FOR (75) *NA*.

*Bees sting a weeping face.*

1. *Mr. M*.:—Only a quaint, old saying, that tells of the queer fact that misfortunes never come singly.



きめう な こと を, むかし の ひど が  
をかし な ふう に いひあらはして おいた  
の です。

2. ロビンソン-し:—ニホン の はち は ないて  
ある ひど を さす やう な こと が ある の  
です か。

3.—それは どう だ か しれません。とにかく,  
かしこい をしへ に は さう いつて ある の  
です。しかし それは まこと で ない に  
しろ, その さして ある ことがら は ほんたう  
で は ありません か。

4.—じつ に さう です。せいくわつ の けい-  
けん は いちどき に くる やう です。いゝ  
とき も あり わるい とき も あります。  
わが く に で も, 「あめ ふらず に, おほみづ  
が くる」 と まうします。しかし この こと-  
わざ は かう いふ こと を をしへ は しま-  
せん か, どこ に めて も にこく して  
をれば はち が よりつかない ど。わたくし は  
に-さん ねん まへ に ひじやう に よく  
しあげた じむか と ちかづき に なりました  
が, その ひど の はなします の に は  
その ひど の こども で あつた とき に,  
その はいあや は, どん な ばあひ で も  
ちから を おどす など をしへ, また よ に  
いであしむと を もとめ やう と する とき

2. *Mr. R.*:—Is it true that Japanese bees will sting a man who is crying?

3.—How do I know? At any rate, that is what the “wise saw” said. But even if it is not true, the thing it aims at is true. Don’t you find it so?

4.—Certainly! The experiences of life seem to come in groups, sometimes good and sometimes bad. We say in our country,—“It never rains but it pours.” But the proverb teaches this lesson, doesn’t it?—If one carries around a cheerful face the bees will let him alone. I knew a remarkably successful business man, a few years ago. He said, that when he was a boy, his mother told him to keep up a brave face under all circumstances. She urged him, when he started out to find work, never to complain if he did not find work at once. If he had to wait a long time, and even if he grew hungry waiting, she commanded him always to wear his best clothes, and never to tell of a hungry stomach. He succeeded because he always *seemed* to be successful, he said.

に、すぐ に それ が めつから なくつて も、  
ふへい を いふ な、 ひさしく またなければ  
ならぬ やう な こと が あつて、 まつて ある  
うち に ひもじく なる こと が あつて も、  
いつ も いちばん じやうどう の きものを  
つけて、 けつして ひど に ひもじい と いふ  
こと を いふ な、 と いひつけた さう です。  
その じむか の しあげた の は、 いつ も  
しあげた ふう を して めた から だ と、  
いつて をりました。

5.—さやう／＼。 おほく の ひど は おほかみ  
と おなじ です。 びやうにん や けがにん の  
ある とき に は これ を たすけ は し  
ないで、 かへつて これ を くつて しまいます。  
ふしあはせ な ひど や よわき ひど を  
めぐむ の は ぶくろ ひらけた く に に のみ  
おこなはるゝ こと です。

だい にじふ に

ら と 羅

らつろわ んだ に かへらず。

1. ロビンソン-し:—ナント マア、 めずらしく  
けつこう な ひ では ありません か。 わた  
くし は どこ か やま の わき に ねころんで、

5.—Yes, many men are like wolves. They would sooner kill their sick and wounded than help them. Kindness to those who are unfortunate and weak belongs to a high civilization.

---

XXII. PROVERB FOR ( 5 ) *RA*.

*A fallen flower returns not to its branch.*

1. *Mr. R*.:—What a rare day! It makes me want to lie off on a hill-side somewhere and simply enjoy the world.

たい よ の なか を たのしんで おたい やう  
に おもひます。

2. ミカタ-し:—わたくし は はる より あき  
の はう を すく の か どう か しりませんが、  
こん な やはらかな くうき ほど こゝろ-  
もち の よい もの は じつ に ない と  
おもひます。

3.—どを-か ほど まへ に は、こゝ は まこ-  
と に きれい で ありました。ちやうど おほ-  
かげ の おこつた まへ の こど でした が、  
たに の わき で は き の いろ が じつ  
に みごと で かき-の-き の わき に ある  
き は、まる で まつかな ほのほ の やう で、  
また あの いてう-の-き は きん の かた-  
まり の やう で、には の うち は なに も  
か も むらさき や どび-いろ や みどりの  
は で おほはれて をりまして、ばら までも  
なつ が まだ すまない か の やう に はな  
をもつて をりました。が、たいいま で は  
どう で ございませう。ときはぎ より ほか の  
き は みな は を なくなしました。あらし が  
みな おどして しまつた の です。たい たい-  
やう のみ が は の なき えだ の あひだ  
から わたくし-ども の からだ を やいて みる  
だけ です。

2. *Mr. M.*:—I don't know whether I like autumn more than spring, or not. But certainly there could be nothing more delicious than this soft air.

3.—About ten days ago it was simply perfect here. That was just before the big storm. Across the valley the coloring of the trees was superb. That tree near the cryptomeria was fairly a blaze of scarlet. That *ichō* was a mass of gold. All around the garden, purple, brown and green foliage covered everything. Even the roses were blooming, as though summer had not passed. But now look at it! All the trees except the evergreens have lost their leaves. The storm tore them away. The sun fairly roasts us through the bare branches.



4.—ことし は ワウジ へ おいで になり-  
ました か。もみぢ は たいへん に いゝ さう  
です。すくなく とも あらし の まへ に は  
よかつた と まうしました。

5.—ことし は まありません でした。この  
まへ の しう に は ニックワウ へ ゆかう と  
おもつて をりました。あめ が ふり さへ  
しなかつたら いつて ゐました の です。  
ちやうど じせつ の よい とき に お-  
いで に なります と チウゼンジ までの  
みち が まこと に みごと で ございます。  
きよねん は じふ-ぐわつの すえ に ミヤノシタ  
へ ゆきました が キガ までの みち は  
しはう の けしき が じつ に あてやか で-  
した。しかし いま で は どの の けしき も  
みな お-しまひ に なりました。わたくし は  
こゝら の このは を はき あつめて、すつかり  
それ を やひて しまひました。

6.—わたくし は もう そろ／ まち へ ゆか-  
なければ ありません。 ハヤシ-さん の やりかた  
は あなた の いぐわい な くらゐ です。  
わたくし-ども は ハツメイ はくし の ため に  
しけんじやう を たて やう と いふ の です  
が、 ハヤシ-さん は うれ に ごひやく-せん  
きふ なさいました。

4.—Have you been at Ōji this year? The maples there are unusually rich. At least they were before the storm, a friend told me.

5.—I have not gone out there this year. But I intended to go to Nikkō last week. I should have gone, but for the rain. The road up to Chūzenji is glorious, if you take it just at the right time. Last year I was at Miyanoshita at the end of October. The walk to Kiga is bordered by gorgeous color. But the show is over everywhere, now. I have had the leaves here all swept up and burned.

6.—It is about time for me to go down town. Mr. Hayashi has done better than you thought he would. We are about to build an experimental hospital for Dr. Hatsumei. Mr. Hayashi has subscribed 500 *y<sup>en</sup>* towards it.

7.—なるほど。それは けつこう です。わたくし も ねどこ いつきやく の だいきん を きふ いたしませう。たくさん は できません が すこし づい で も お-たすけ に なりませう。

8.—それは まこと に ありがたう ぞんじ-ます。ちか<sup>く</sup>に わたくし の たく へ れ-いで を れ-まち まうします。はなし の だい も はや はんぶん ばかり すみました ね。それで ちよつと れもひだしました が ことわざ は どれ で も わたくし-ども の きやうぐう に まこと に よく あひます ね。

9.—その とほり です。「いろは」の うた は だれ が こしらへた の か しりませんが、よほど かなしい うた で は ありません か。わたくし は つい この あひだ チャンバーレン はくし の かきました「ニホン の じぶつ」と いふ ほん の なか に ある ほんやく を よみました が、あなたは あの ほん を び-らん なさいました か。

10.—イ、エ。どう いふ ふう に ほんやく して あります か。

11.—あの ひど は この うた は ぶつけう の きやうもん に よつた もの で ある と いつて をります。その かき やう は このごろ

7.—Indeed! Then I congratulate you. Let me pay for a bed in it. I can not do much, but every little will help.

8.—Thank you, sincerely. I shall expect to see you over at my house soon. Do you know we have talked through about half of our texts? And just now, as I think of it, all the proverbs we have had so far, suit the scene around us perfectly.

9.—So they do! Who invented the verse for *I-ro-ha*? Rather melancholy poetry, is it not? It was only the other day I read the rendering which Prof. Chamberlain gives of it in his book on “Things Japanese.” Have you seen it?

10.—No! How does he give the verse?

11.—He says, it is of Buddhist origin, founded on one of the *Sutras*. He transcribes it according to modern pronunciation. As far as we have talked he renders the

の ん で ありまして、いま まで に はなした  
ところ は かう いふ ふう です。

いろ は にほへど

ちりぬる を

わが よ たれ ぞ

つね ならん。

その ほんやく は 「いろ は あてやか なれ-  
ど も はな は ちり されり、されば なん-びど  
か よく この よ に ながらへん や」と いふ  
の です。

12.—たいさう よく できて みます ね。いつ-  
たい むかしの いみを すつかり うつつ の  
は むつかしい こと です が、あの ひど の  
は たいてい ちがひ は ない やう です。  
しかし わたくし-ども は いちばん あど の  
かな を まだ よみません。それは 「む」 の  
じ です が、あの ひど の は 「ん」 と  
なつて をります。しかし この ふたつ は  
むつさい どういつ で ある の です。「む」 は  
「ん」 の むかしの かたち です。わたくし  
は あなたの れ-ため になる やう に 「む」  
の ことわざ を ひどつ えらびました。しかし  
お-ため と まうして も、だうどく-じやう の  
こと で なく、ちしき-じやう の こと で  
ごさいます。それは ほか で も ありません。

initial syllabics of our proverbs in this manner ;—

“ *Iro wa nioedo,*  
*Chirinuru wo—*  
*Waga yo tare zo*  
*Tsune naran ?* ”

His rendering runs ;—“ Though their hues are gay, the blossoms flutter down, and so in this world of ours who may continue forever ? ”

12.—Excellent! It is difficult however to render the old idea perfectly. He comes very near it. But, the last syllable, we have not had yet. That is *Mu*. He makes it *N*. The two, however, are practically one and the same. *Mu* is the ancient form of *N*. I have selected a proverb in *Mu* for your benefit. I do not mean for your moral, but for your intellectual, good. This is it.

---



だい にじふ さん

# む お

むり が とほれば だうり ひつこむ。

1. ロビンソン-し:-わたくし は この ぶん の  
いみ を じふぶん れうかい して ある と  
ねもひます。この あひだ シンバシ の すてい-  
しよん で その ときあかし に なる こと を  
みました。ちやうど わたくし が ヨコハマ ゆき  
の きしや へ のらう と ねもつて ぬます  
とき、わめき-ごゑ が きこぬまして、ふたりの  
をどこ が かどう の くるま から かけて  
でゝ きました。そして ふたり とも しき-  
いし の うへ へ たをねました が、ひとり は  
たちまち からだ を ふり-はなしまして、どび-  
あがり さま あひて の かほ を ひどく けり-  
ました。けられた はう は いき が たぬました  
が それ で も けつた はう の ひど は  
やめません できて、らんばう に も じふん  
の げた を ぬいで、いき の たぬて をる  
ひど の あたま を たゝき だしました。この  
とき すていしよん の やくにん が その ひど  
を さへて けんくわ を やめ させません ぞ-  
した なら きつと あひて の ひど を ころし-  
て しまつた の でせう と ねもひます。この

## XXIII. PROVERB FOR (む) MU.

*Reason shrinks back when passion goes by.*

1. *Mr R* :—I understand the meaning of these words thoroughly, I think. I saw an illustration of them at the Shimbashi station, a short time ago. I was about to get into a train for Yokohama. I heard angry cries. Just then two men came tumbling out of a third-class carriage. Both fell upon the pavement. One of the men suddenly released himself from the other's clinch. He jumped up and kicked the other man full in the face. The other was knocked senseless. But this did not stop the one who kicked him. He furiously tore off one of his own *geta*, (clogs) and began to hammer the senseless man on the head with it. I think he would have killed the fellow, if some of the station guards had not grabbed him and put a stop to the fight. He seemed to have gone crazy with fury. How it all ended, I do not know. The train just then pulled out of the station. The man had lost control of himself.

ひどいかりのためいきがちがつて  
 あたやうでした。それからあとはどう  
 になりましたか、きしやがすていしよんから  
 でしたのでごんじませんでしたが、その  
 をどこはじぶんをせいするちからを  
 まつたくうしなつたのです。

2. ミカタ-し:-さやう。だうりとかんじやう  
 とはともなはないものでございます。  
 しかしもうね-いどまいたさねばなりません。  
 あなたのにはばんはたいへんよくうゑき  
 をていれいたしましたね。つゝちの  
 きれいなこと。いまにはながたくさん  
 さきませう。うめのらうぼくもまたはな  
 をださうとしてをります。あなたの  
 ところの「しやうちくばい」のうちでは  
 まつ-の-きがうめとたけのわりに  
 はねほきくになりましたね。

3.-ハイ、わたくしはちいさいのとうゑ-  
 かへやうとねもつてをります。わたくしの  
 きんぎよはいかいでございますか。

4.-きれいでございますね。さやうなら。  
 ちかぐにね-いでなさいまし。

5.-ア、いつさくじつはけつこうなかき  
 をおくつてくださいます、ありがたうござい-

2. *Mr. M*.:—Yes, reason and passion will not go together. But I must return now. Your gardener has trimmed your shrubbery excellently. What fine camellias! You will have a mass of them in bloom before long. The old plum tree too seems to be getting ready to show what it can do. The pine in your *Shōchikubai* is becoming rather big for the bamboo and the plum.

3.—Yes, I am thinking of having a smaller one planted. How do you like my gold fish?

4.—They are beauties. Well, good bye! Come over soon.

5.—By the way, I almost forgot to thank you for the delicious persimmons you sent me the day before yesterday.

ました。ね-れい を まうす の を わすれ やう  
と して をりました。

6.—ナアニ， つまらない もの で。

## だい にじふ し う 字

うり の たね に なすび は はねぬ。

1. (ロビンソン-し ミカタ-し の いへ にて  
めしつかひ に むかひ):—だんな は ね-うち  
です か。

2.—たつた いま ね-でかけ で ございました。

3.—すぐ に ね-かへり でせう か。

4.—いつて たづねて まゐりませう ……………。  
ねく-さま の ねつしやる に は，だんな-さま は  
ねつつけ ね-かへり なさいます から どうぞ  
ね-はいり なさいまし。

5.—それ で は ねく-さま に よろしく いつて  
ください。 わたくし は いち-に-じかん の  
うち に かへつて きます から。 ……………  
イヤ チョット はいりませう。 ま-も-なく ね-かへり  
でせう から。

6.—どうぞ こちら へ。

6. —Pray, don't mention it.

---

XXIV. PROVERB FOR ( 5 ) U.

*An egg-plant does not grow from a melon seed.*

1. (*Mr. Robinson, to servant at Mr. Mikata's house.*)—Is your master at home?

2. —He is absent just now.

3. —Will he be back soon?

4. —I will go and inquire. . . . . Madame says, that master will return before long. She invites you to come in.

5. —Please present my compliments to madame, and say that I shall come back in an hour or two. Yet, wait a moment. I will go in now. I suppose your master will not be long gone.

6. —This way, please sir.



7. ミカタ-ふじん:—オヤ マア よく ね-いで  
 なさいました。どうぞ ね-かけ なさいまし。  
 やど は いち じかん ほど まへ に きやう-  
 だい の やくしよ へ ゆきました が、いま  
 に も かへつて くる だらう と ねもひます。  
 ちかごろ は いかい で ございます か。

8.—きのふ は ウヘノ へ いつて いち-にち  
 ほど あそんで きました。びじゆつくわん は  
 こど に ねもしらう ございまして、ヨーロッパ  
 ふう の ゑ を しばらく けんきう して き-  
 ました が、なか／＼ よう ございます。もつとも  
 いろ は ちつど しつこい やう です が  
 よほどの のぞみ が ございます。しかし なん で-  
 す ね、ニホン りう の ひつぱふ は どれ に  
 で も みねて います ね。すひやく ねん らい  
 の えいきやう を ニホン の びじゆつ から  
 とりさる に は よほどの の とき が かゝり-  
 ませう。ヨーロッパ と ニホン と の びじゆつ  
 の ふう は すつかり ちがひます。

9.—やど で は わが くに の ある ぐわか  
 の やりかた に さんせい いたしません。あの  
 ひど は たいがい の こど は ぐわいこく-ずき  
 です が、この しん-くふう は このみません  
 です。

10.—さやう。 わたくし など も ニホン の  
 むかし の ふう を このみます。わたくし の

7. *Mrs. Mikata* :—Ah ! Mr. Robinson, you are very welcome. Pray, be seated. Mr. Mikata went to his brother's office about an hour ago. I am expecting his return at any moment. What have you been doing lately ?

8.—I went to Ueno yesterday, and spent most of the day there. I was particularly interested in the Fine Art Exhibitions. The pictures in European style I studied for some time. They are much to be commended. It seems to me, however, that their coloring is rather heavy. They promise well. But,—do you know?—I think the hand of artistic Japan shows itself in almost all of them. It will be a long time before the influence of the centuries here can be removed from art. The styles of art in Europe and in Japan are quite unlike.

9.—Mr. Mikata does not approve the attempts which some of our painters are making. He is in favor of most things foreign,—but the new art he does not like.

10.—Well, for my part, I prefer in Japan the old style. I was charmed beyond telling, with some of the purely

みた ある じゆんすい の ニホン ふう の ゑ  
 に は ひじやう に かんぶく いたしました。  
 なか に は ニホン ふう ど も ヨーロッパ ふう  
 ど も つかない まぜあはせ の いや な ゑ も  
 ありました が、あすこ に かり あつめて ある  
 ゑ を みた とき に は わたくし は ほんたう  
 の びじつてき かんじやう を ねこしました。  
 わたくし が みました タンイウ の いつし  
 むつ の けいしよく の ゑ ほど きれい な  
 もの は みた こと が ない と ねもひます。  
 それ は ごく わづか な ほねをり で じん-  
 りよく の をよぶ さいじやう の ねもむき を  
 あらはして ございました。たつた いち-ど いぜん  
キヤウト の 「ニシホングッソシ」 の ひろま で  
ニホン の ゑ に かんしん した こと が  
 ございます。そこ の ゑ は わが く に で  
 いふ ラフェール-ぜん の もの だけ で あり-  
 ます が みな じゆんすい の ニホン ふう で  
 ございました。

(ミカタ-し いり きたる)。

11.—オヤ ロビンソン-さん よく ね-いで で  
 ございました。(ミカタ-ふじん は をつど の  
 かへりたる とき の ふつう の あひさつ  
 にて「お-かへり」と いひ、ミカタ-し は「たい-  
 いま」と こたへて ロビンソン-し に はなし  
 を ついけぬ)。

Japanese pictures that I saw. There were some half-and-half paintings that were abominable. I had a genuine art sensation, however, in the "Loan Collection." I do not think I ever saw anything finer in its way than the five or six Tanyū landscapes. There was perfection of effect in them with the smallest amount of effort. Only once before, in Kyōto, in the big hall of the Nishi Hongwanji, have I been so delighted over Japanese painting. The pictures there are almost what our people would call pre-Raphaelite. Yet, they are purely Japanese.

(*Mr. Mikata enters.*)

11.—Ah! Mr. Robinson this is a pleasant surprise. (*Mrs. Mikata greets her husband with "O kaeri" the usual salutation at a return home to which he answers, "Tadaima!" and continues, speaking to Mr. Robinson:*)—

12.—ひさしく お-まち で ごぞいました か。

13.—ナニ ざんじ です。 おく-さま の お-  
はなし で たいへん おもしろう ごぞいました。  
ちかごろ は いかい で ごぞいます か。

だい にじう ご

## お 井

ゐ の なか の かはづ だいかい を しらず。

1. ミカタ-し:—さくじつ お-はなし まうした ど-  
ほり せいふ は しょうだく を あたへました。  
らい-げつ は しけん-びやうあん の ため に  
じつけん-しつ を たて はじめます。かね も  
じふぶんに きふ に なりました。

2. ロビンソン-し:—それ は おもつた より  
お-しあはせ で ごぞいました。よほどの はん-  
たい が ある だらう と おもつて をりました  
に。

3.—たい すこし めんどう で あつた の は、  
びやうあん の めち の こと で ありました。  
わたくし-ども が きめました どの きんじよ  
の ひどく が いろく じやま を いたしました  
の です。しかし、いま では しんばい する  
に およばない と いふ こと が わかつた

12.—Have you been waiting long ?

13.—Not long. Mrs. Mikata has been making the time pass very agreeably. How goes it with you ?

---

XXV. PROVERB FOR (㊦) (W) I.

*The frog in a well does not know the ocean.*

1. Mr. M:—It is just as I told you yesterday. The Government has given its consent. We shall begin building the laboratory for the experimental hospital next month. Money enough for it has been subscribed.

2. Mr. R:—You are much more fortunate than I had expected. I supposed that you would have a great deal of opposition.

3.—The only serious trouble we have had has been over the location of the hospital. The people living near the lot of land we selected, have put all sorts of obstacles in our way. But I think they see now that there is no danger for them to be afraid of. At any rate, everything is settled. Soon after the New Year we shall begin to build.



だらう と おもひます。 とにかく ばんじ の  
 どりきめ が つきました から、 しんねん に は  
 すぐ に たて はじめる つもり です。

4.—ぐち な ひと の まどひ ほど あつかひ  
 にくい もの は ありません。 わたくし が  
 こども の じぶん に いちど したてや へ  
 つかひ に ゆきました が、 その みせ へ  
 はいる と にかい で ひどい さわぎ が ある  
 の で びつくり した こと が ありました。 あと  
 で きいて みます と あるじ が しょくにん  
 と たゝきあい を して あた の で、 その  
 おこり は もちぬし が こうじやう へ きかい  
 を いれた ところ が しょくにん-ら は この  
 きかい が くる と じぶん-ら の しごと が  
 すぐ に ひま に なる だらう と おもつて、  
 これ を うちこはした の で ございました。

5.—さう でした か。 ガツシウゴク に その  
 やう な こと が おこつた と は ぞんじ-  
 ません でした。

6.—ソリヤ モウ。 どこ に で も おこる  
 こと で ございます。 アメリカ で はじめて の  
 てつだう や はじめて の かりこみきかい や  
 はじめて の くつ の きかい や、 その た あら-  
 ゆる はじめて の こと に ついても ひじ-  
 やう に ばか な しわざ が ありました。 せけん

4.—Ignorant prejudice is one of the difficulties hardest of all to overcome. Once, when I was a boy, I went on an errand to a tailor's shop. When I got to the shop I was frightened by dreadful noises from up stairs. I found out afterwards that the proprietor was having a fist-fight with some of his workmen. They had broken into pieces a sewing machine, which he had put into his work-shop. The men imagined that the machine would soon throw them all out of work.

5.—Is that so? I did not know that such things ever happened in the United States.

6.—Oh! they happen everywhere. The most absurd things are told about the first railways in America, about the first reaping machines, the first shoe-making machines, the first power printing presses ;—in fact, about the first everything that means progress and greater prosperity. There are so many men who can not see beyond their noses.

に は めさき の みえぬ ひど が かやう に  
たくさん ある の です。

7.—さう です。 ニホン で も くわこ さん-じふ  
ねん の あひだ に この きんがん の れい と  
なる こど が たくさん こございました。 しかし  
よ の ひど は じぶん-ら-の ばか で あつた  
こど を すぐ に わすれて、 いぜん こばんだ もの  
を もちひて をります。 あなた の お-ため に  
ねらびました こどわざ の なか に こもつて  
をる しんり は せけん の たくさん の ひどに  
に も あたる と おもひます。

8.—それ は なん です か。

だい にじふ ろく

の の せ

のどもと すぐれは あつさ を わする。

1. ミカタ-し:—ひと くち のみこむ と すぐ に  
あつさ を わすれる と いふ こど を をしふる  
の です。

2. ロビンソン-し:—この こどわざ の うち に  
も いくぶん か よき しんり が ある に  
ちがひ ありません が、 その おうよう は ほか  
の いゝ こどば ほど に ひろく は あり-

7.—Yes, we have had plenty of illustrations of that short-sightedness during the last thirty years in Japan, too. Yet, people soon forget how foolish they were, when they are enjoying the good things which they once tried to prevent. The truth that is shut up in one of the proverbs I selected for your benefit applies to multitudes of people.

8.—Which proverb is that ?

---

XXVI. PROVERB FOR (○) NO.

*If a thing be swallowed its heat is  
forgotten.*

1. *Mr. M*.:—The one that tells of how we forget the heat as soon as we have swallowed the mouthful.

2. *Mr. R*.:—To a certain degree, doubtless that proverb tells a pleasant truth. But its application is not so broad as that of many others of the wise sayings. Only this morning I was compelled to accept an unpleasant ex-

ません。すぐ けさ-がた の こと でしたが、  
わたくし は いや な こと を きかねば ならぬ  
やう に なりまして、それは いつ まで たつて  
も わすれない と ねもひます。

3.—なに ごと が あつた の です。

4.—この どの の もの で いま では に-  
ねん の うへ も いろ／ わたくし が せわ  
を して やつた ところ の せうねん が あり-  
まして、その して やつた こと を まうし-  
あげる ひつねう は ありません が、に-さん-が-  
げつ まへ に すこし ばかり の かね を  
かした こと が ありました。かしの つけこみ  
は ありますが いりの つけこみ は ない  
の です。ところ が けふ また その せうねん  
が きまして たのみ を いひました から、  
わたくし は その たのんだ ところ へ せわ  
して やりました が、その かへり-しな に  
なりて ぐうぜん わたくし は この はる かした  
かね を かへした か どうだ か と たづね-  
ました。わたくし は かね の ことは ねも-  
つて ない の で かへした と いつた とて  
その こと を うたがふ わけ でも なく、たい  
フット たづねて みやう と ねもつた だけ で  
あつた の でしたが、いぐわい に も その  
せうねん は ついたち-あがつて、わたくし は  
もう あなた と はなし は しません。あなた

perience which I shall not forget for a long time, I am sure.

3.—What has happened?

4.—There is a young man in the city whom I have been trying to help in many ways, for more than two years now, I need not tell what I have done for him. Some months ago, however, he borrowed a small sum of money from me. I have a record of the loan, but I have no record of its repayment. To-day he came to me with a new request for help. I referred him to the place he needed. Just before he went away I casually asked him whether he had ever returned the money I gave him in the spring. I did not care for the money. I should not have doubted his word had he said he had repaid it. I merely wished to satisfy an inquiry which then arose in my thoughts. To my dismay the young fellow started up, and said, "I will talk no more with you. You think I am a bad man. I will go. You think I am a thief." What could I do? The boy wholly misunderstood me. I tried to explain. But he no longer could control himself. He could not tell whether or not he had "repaid the money." But, I thought him "a bad man," he insisted. He went off, distressed, as though I had accused him of dishonesty and robbery. I like the young fellow. I am grieved deeply that he should so misunderstand me. I have had to



は わたくし を あくにん だ と ねもふ の  
です。 わたくし は かへります。 あなた は  
わたくし を ぬすびと だ と ねもふ の です  
と いひました。 どう したら いい でせう。  
まったく わたくし を ごかい した の です。  
わたくし は ときあかし を しょう と こゝろみ  
ました が せうねん は もう きゝいけません。  
かね を かへした か かへさん か は いふ  
こと が できない で、 たゞ わたくし が むかふ  
を あくにん だ と ねもつた と のみ いひ  
はつて をりまして、 なにか わたくし に ふせい  
な こと を して もの を ぬすんだ と で も  
いはれた か の やう に かなしんで をりました。  
わたくし は その せうねん を きらひ は し  
ません。 その わたくし を ごかい した こと  
は ふかく かなしみます。 けれども せうねん の  
ひなん は のみこんで しまはなければ なり  
ません。 わたくし が あるく ねもつて ある  
と いふ うたがひ は どり やう が あり  
ません。 あなたの ね-はなし の ことわざ は  
かう いふ ことがら に は あたりません  
です。

---

swallow all his reproaches. I do not see how I can remove his conviction that I suspect him of evil. Your proverb does not hold good in a matter like this.

---

だい にじふ しち

ね お

ねに の ねんぶつ。

1. ミカタ-し:—その わかい をどこ は しやう-  
じき だ と ね-かんがへ です か。

2. ロビンソン-し:—べつ に うたがふ べき  
りいう も ありません。 わたくし は あれ を  
ぎぜんしや だ と いふ より は き が  
よわい と いふ ほう が てきたう だ と  
おもひます。 あれ は めいよ を おもふ の  
じやう が つよ-すぎる の で、 ちよつと さわ-  
つて も ちいみこむ やう な ふう で ある  
の か も しれません。 あるひは わたくし に  
たいする あいじやう が つよい の で、 ほか  
の ひと から は むきだし に あばかれて も  
こらへる こと が できる の で も、 わたくし  
からは どひ を うける こと で さへ も  
できぬ の か も しれません。 たい わたくし  
が もつとも ふくわい に おもひます の は  
さん-ねん の あひだ いろく せわ を して  
やりました の に、 むかふ の こゝろ に  
しんよう が おこつて ありません で、 わたくし が  
いつた こと は ほか に いみ が ない と  
いふ こと を おもふ やう に ならない と いふ

## XXVII. PROVERB FOR (๒) O.

*A devil's prayer.*

1. *Mr. M* :—You think the young fellow sincere?

2. *Mr. R* :—I have no reason for doubting him. I should rather say that he is weak-minded than that he is a hypocrite. It is just possible, too, that his sense of personal honor is so tender that it shrinks even from a touch. It may be that his affection for me is so strong that he can not bear even a question from me, while he would endure downright accusations from others. What I feel most troubled about is, that all I have done for him for the last three years has not aroused in him a confidence that would prevent him from thinking that I meant more than I said. I despise hypocrisy. And I demand in my friendships a confidence that will assume my honesty and frankness throughout everything.

こと です。わたくし は わたくし と まじはる  
ひと<sup>ら</sup> が よく わたくし を しんじて、わたくし  
が ばんじ に しゃうじき で さつぱり と  
して ある と おもつて もらひたう ござい  
ます。

3.—その じ-ちうもん は よわい ひと-ごゝろ  
に とつて は ちつと むり で ございます。  
ひとは じぶん を もつて たにん を はん-  
だん いたします。

4.—さう か も しれません。しかし しゃう-  
じき な ひと<sup>ら</sup> に は なす べき こと が  
いろ<sup>ろ</sup> あります が、めいはく な しょうこ が  
あつて うたがはなければ ならん やう に なり-  
ます まで、じぶん の ともだち を しんずる  
こと は その ひどつ だらう と ねもひます。  
わたくし は ひどい うたがひ を して まうけ  
を とります より、しんよう を わたくし の  
きしつ と して そん を うけたう ござい-  
ます。

5.—その お-ことば は まこと に じ-しんせつ  
です が、よわたり の ため に なる をしへ  
で は ありません。イヤ たいがい の ひど が  
まもつて ゆく ところ の きそく で は あり-  
ません。しんよう は けつこう な もの です  
が、それ を かふ あたひ は すこし で あり-  
ません。どの てん にて ちかづき や とも-

3.—You are rather exacting of weak human nature. Men judge others by themselves.

4.—That may be. But there are traits which all honest men should show. One of these traits is confidence in their friends until compelled by clear proof to doubt them. I would rather have faith as a permanent thing in my character, and suffer loss by having it, than a chronic suspicion by which I might gain much.

5.—That is generously spoken. But it is not worldly wisdom. I mean rather, it is not the rule by which most men work. Confidence is a treasure that costs much to get. At what point a man can trust neighbors or friends fully, is one of the hardest of all questions to answer.



だち を しんずる こと が できる か ど  
いふ こと は、あらゆる もんたい の うち で  
いちばん こたへ にくひ もんたい で ござい  
ます。

6.—それは その とほり です。あなた の  
ほう に は さう いふ じつ が たくさん  
ございます。これ は ひさしい いぜん に  
わたくし の こきやう に おこつた こと です  
が、ある ぎんかう の くわいけい に しんせつ  
な じんばう の ある ひど が ありまして、  
その つま が しんだ ため、さびしく くらして  
をりました が、まもなく ぐわいこくじん が  
ふたり この ところ へ きました。ひとり は  
まさしく はいびやう の ため に なやんで  
をり、いま ひとり は びやうにん の きやう  
だい で ありました。そくさい な ほう の ひど  
は まもなく くわいけい と ちかづき に なりま  
して、ときどき ぎんかう へ おほき な あづけきん  
を いたしました。くわいけい の つま は  
はいびやう で しにました ので しわいけい は  
ふたりの ぐわいこくじん に たいして いうじ  
やう を もちました。くわいけい と そくさ  
い な あきうど と の じやう は しだいに  
しんみつ と なりまして、つひ に この をどこ  
は くわいけい の うち へ しつう くる ひど  
と なりました。わたくし が こちら へ あがり-

6.—Yes, I know that. On your side is such a series of facts as these, which, long ago, took place in my native town. The cashier of one of our banks was a cordial, popular citizen. His wife died, leaving him desolate. Not long afterwards, two strangers came to the town. One of them was suffering, apparently, from consumption. The other was the invalid's brother. The well man had plenty of money. He soon became acquainted with the cashier, and at times placed large deposits of money in the bank. The cashier's wife had died of consumption. The cashier's sympathy, therefore, went out to the two strangers. An intimate friendship gradually sprang up between the cashier and the well brother. This brother at length became a frequent visitor at the cashier's house. He went freely to the house, as I come here. This intimate relationship grew stronger through a large part of the year. The stranger became a regular church-goer, too. He even took part in the most sacred act of Christians, the Lord's Supper. The cashier was a truly sincere religious man. Well! I must make a long story short. The stranger at length concluded that the climate of that place was "very good for his brother's health." He "decided to buy an estate near the town." All this was made known to his

ます やう に じいう に その うち へ いつ  
た の で こざいます。そして つきひ の たつ  
ど とも に たがひ の なか は ますく よく  
なりました が ぐわいこくじん は また たねず  
けうくわい に かよふ ひど ど なり キリスト  
しんじや の ごく しんせい な ばんさんしき に  
も くどはりました。くわいけい は ごく せい  
いじつ な しうけうか で ありまして。イヤ  
ながい はなし は つめなければ なりませんが、  
とにかく ぐわいこくじん は つひ に この どの  
の きこう は その きやうだい の けんかう に  
たいへん よい と いひました。そして この  
まち の きんぺん に どちら を かはう と け-  
つしん いたしまして、その こど を あたらしく  
できた すべて の ともだち に しらせ ま-  
した。しかる に しやうぐわつ の ある ばん  
に ごく おどろく べき こど が おこりました。  
おほかせ は ふき、ゆき あられ あめ も ふり  
まち に ひど-どほり も なく、くわいけい は  
ぎんかう の じぶん の へや で しごと を  
して をりました。この ぎんかう は くわいけい  
の いへ の なか に ある の で ありまして、  
じふ-じ じぶん の こど ですが、どの すい  
が なります の で めしつかひ が かどぐち へ  
ゆきます と びやうにん の きやうだい の  
ブラウソ-し が そこ に をりました。ブラウソ  
は わたくし が こなた へ とほされます やう

many new found friends. But one night in December, a most startling thing happened. A wild wind was blowing. Snow, sleet and rain were falling. The streets were deserted. The cashier was working in his private office, in the bank. The bank was in a part of the cashier's house. The door bell rang. It was near ten o'clock. A servant went to the door. Mr. Brown, the invalid's brother, was there. He was admitted as freely as I would be admitted here. He went into the cashier's office. He said, that he had just received by express a package containing ten thousand dollars. He was afraid to keep it at the hotel. He had brought it to the bank for safe keeping. The cashier replied that he would take it for his friend, and, he added, that when the watchman came in at half past ten he would open the vault and put the package away. At the same time he opened a drawer in his desk to put the package into it. In doing that, what was his horror! A cloth was thrown over his head. He heard Brown's voice saying that he did not want to kill him, but that the vault must be opened then. The cashier struggled desperately with the hypocrite friend. The noise of the struggle was heard up stairs by the cashier's brother, and by the servants. The servants ran out shouting for help. The burglar hearing the alarm sprang away from his victim. By this time, men from the hotel next door had rushed into the back-yard of the bank. The burglar fled out by the back-door. He jumped from the door steps directly into the midst of a half-dozen men. He was

に じいう に とほされまして くわいけい の しー  
つ へ ゆき, くゆいけい に むかひ, いまがた  
つううん で いちまん どの つゝみを うけ-  
とつた が やどや に おく の は しんばい で  
ある から ぎんかう へ しまつて もらふ ため  
に もつて きました と いひました。する と  
くわいけい は いうじんの もの として それ  
を うけとらう, そして じふ-じ-はん に なつて  
ばんにん が きた とき に きんこ を ひらい-  
て つゝみ を しまひませう と いひ, つくゑ  
の ひきだし を あけて, つゝみ を いれ やう と  
しました が, この とき の おどろき は どん-  
な で ございましたらう。 じぶんの あたま は  
きれ で つゝまれて ブラウン の こゑ で, こ-  
ろさう と は おもはん が, きんこ を すぐ  
に あけなければ ならない と いひました。  
くわいけい は この いつはりの ともだち と  
いつしようけんめい で くみあひました が その  
おど が にかい の くわいけい の きやうだい と  
めしつかひ と に きこえました の で, めし-  
つかひ は おほこゑ を あげて たすけ を  
よびました。 だろぼう は よびこゑ を きく  
と とも に あひて を すてゝ にげました  
が, その じぶん に は となり の やどや の  
ひと <sup>が</sup> ぎんかう の うしろ-には へ かけて  
きて をりました の で, だろぼう が うしろ  
の くち から にげ やう と して, だん を

caught. He was tried and convicted of his crime. He is now in the penitentiary. But the shock to the cashier's mind and body was so terrible that within a few years afterwards he died.



どびあります ど、 てうど そこ に あた  
ご-ろく-にん の ひど<sup>ど</sup> の まんなか へ あち-  
ました。そして すぐさま どらへられて ぎんみ  
に あひ、 つみ の せんこく を うけました。  
ところが くわいけい は こゝろ と からだ  
ど の おどろき が ひじやう に ひどかつた  
の で、 その ど に-さん-ねん たつ うち に  
この よ を さりました。

7.—それ は マア ひじやう な はなし です。  
しかし その くわいけい は あなたの おつし-  
やつた ひど を しんじる ひど で あり-すぎた  
の で ございます。ひど を しんじた ため  
に そん を した の です。あなたは ぎん-  
かう の くわいけい だけは ひど を しんよう  
すべき ひど から どのけなければ なり-  
ますまい。

8.—もちろん どのけ の ない きそく と  
いふ もの は ありません。わたくし は けつ-  
して あくま の たのみ を しんぜ よ と  
しゆちやう する もの で は ありません。

---

7.—That is an extraordinary story. But the cashier was too much like the confiding man of whom you spoke. He trusted and lost. I suppose you exclude bank cashiers from your list of believers in men?

8.—Of course there is no rule without exceptions. I am no advocate for trusting in praying devils.

---

だい にじふ はち

く く 々

うち に と は たてられぬ。

1. ミカタ-し:—あの わるくち を いふた か-  
ねかり の こ と も ひ と を しんずる こ と  
が できぬ しょうこ に なる でせう。 あなた  
が ひ と を ね-しんじ なさいます じやう も  
いま で は よほど うすらいだ だらう と おも-  
ひます。 あなた は かね を どれ しんせつ  
を む に せられ その うへ に また あなた  
の ともだち の うち で も うそつきの た-  
め に だまされて をる ひ と が ある で あ-  
りません か。

2. ロビンソン-し:—さう です と も。 さう  
です と も。 しかし ミカタ-さん, はなし が  
たいへん はげしく なりました。 おくさま は  
もう-すこし おもしろい こ と を お-きゝ なさ-  
りたい でせう。

3. ミカタ-ふじん:—ほか の こ と わざ に ついて  
ひとつ ふたつ あ-まなび なさつたら いかい で  
ございます。 どこいら へん ま で あ-まなび  
なさいました か。

XXVIII. PROVERB FOR ( ㄱ ) *KU*.

*A door can not be made for a man's mouth.*

1. *Mr. M* :—The scandal monger, too, is another offset I would propose to general confidence in men. I should think that your confidence would be somewhat weakened by this time. You have been robbed. You have misplaced your kindness. And you know how fiendishly some of your friends have been treated by liars.

2. *Mr. R* :—I know ! I know ! But, see here ! Mr. Mikata, our talk is becoming too serious. I am sure that Mrs. Mikata would rather hear of something pleasant.

3. *Mrs. M* :—Why do you gentlemen not take a lesson or two from some others of your proverbs ? How far have you talked ?

4. ロビンソン-し:-<sup>く</sup>まで いったと おもひ-  
ます が、なに を <sup>く</sup>だい に なさいます か。

5. 一つぎ の こどわざ も また あなた が  
いま いやがつて お-いで なさつた の より  
いふう に ひど の せいしつ を うつし-  
て ない の で こまります。すなはち この  
むかし の をしへ は ひど の くち に は  
ど が つくれぬ と いふ の です。

6. ところ が ど は つくられます よ。  
あなたは インツプ の はなし を お-よみ  
なさつた ことが ございます か。 インツプ の  
ふかい たくみ な はなし の うち に すくな-  
く も いつ-しゆ の ひらいた くち を よほど  
むまい ぐあひ に ぞぎした ことが ござい-  
ます。ご-しょうち でせう が ぐわいこくへ  
いつてをつた ひど が くにへ かへつて き-  
て いろく な ところで した と いふ おほき  
な こと を たねず じまん して をりまして、  
たとへば をれ は ローデス に おいて は  
だれも まね が できぬ ほど な ひじやう な  
どびこし を した、この こと を みて みた  
ひど は たくさん あつた、それ を ほしょう-  
する しょうこにん も たくさんだ と いひますと、  
その はなし を きいた ひど が この をどこ  
に むかひ、さう か も しれません が、もし  
それ が ほんたう なら いま お-いで の

4. *M. R.*:—I believe we have reached “*Ku*.” What have you to set up as the text for that ?

5.—I am sorry our next proverb does not suggest any better trait of human nature than the one you are now trying to get rid of. This old bit of wisdom says, that “a door can not be built for a man’s mouth.”

6.—Oh ! yes, it can. Did you ever read “Aesop’s Fables ?” One of those ancient, witty stories tells of how at least one kind of an open mouth was most effectually closed. A man who had been in foreign countries, on his return home, you may remember, was always bragging of the big things he had done in different parts of the world. In Rhodes, for instance, he said, he had made such an extraordinary leap that no man could come near doing it. There were “plenty of people who saw him,” he said. He had “many witnesses to prove it.” “Possibly,” said a man who heard him talk, “but if this be true, just think that where you are now is Rhodes. Show to us one of those big leaps.” That man’s mouth was shut up, at least about his big jumping powers.



ところ を かり に ロードス だ と みなして、  
さういふ おほき な どびこし を ひどつ やつて  
みせて ください と いひました。そこで おほき  
な どびこし を する ちから が ある と  
いふ こと だけ に ついて は、この をとこ  
の くち は どぢられて しまいました。

だい にじふ く

や 屋

やす-もの かひ の せに うしなひ。

1. ミカタ-し:—あなた は たいへん むまい  
いゝまはし を なさつた が、いま-すこし  
けいこ の はう を いそがなければ なり-  
ません。これ から 「や」 に うつりませう。  
あなたの お-はなし の ばん は すみました  
から、こんど は わたくし が お-かはり を  
いたしませう。びんぼふ だいこく と いふ こと  
を お-きゝ なさつた こと が ございます か。

2. ロビンソン-し:—ナニ びんぼふ だいこく  
です と。だいこく が びんぼふ と は いま  
が はじめて で ございます。どう して かね-  
の-かみ が びんぼふ に なつた の です か。

3.—わたくし の まうします だいこく は びん-  
ぼふ で あつた の です。すくなく も その

## XXIX. PROVERB FOR (๑) YA.

*He who buys cheap loses his money.*

1. *Mr. M:*—A very good showing you have made for the other side of the argument. But we ought to be getting on with our lessons a little faster. Let us take up “*Ya.*” You have just had your turn at story telling. I should like a chance for myself. Did you ever hear of “The Poor Daikoku?”

2. *Mr. R:*—The poor Daikoku? I never knew that a Daikoku could be poor. How can the god of riches be poverty stricken?

3. —Well, this Daikoku I speak of was poor. At any rate an image of him was shabbily carved. But, mean looking

だいく の ぞう が まづく ほつて あつた  
の です。しかし みかけ は まづく ありましたが、  
ある らうじん が す-ねん の あひだ  
ふかく それ を しんじん いたしまして、まい-  
にち 〱 ふく を あたへ よ といつて いのつて  
をりました が、どう した こと か ちつと も  
りやく が ありません の で、さすが の らう-  
じん も もう しんかう も しんばう も なく-  
なして しまいまして、じふん の まご を よび-  
まして、「コレ コウキチ、この だいく の  
でき は まこと に まづくつて、ちつと-ばかり  
の かね も しあはせ も くれあ-しない から、  
あいつ を どこ か へ もつて いつて うつちや-  
つて こい。」と いひました。コウキチ は  
こゝろえて その ば を たちまして、だいく  
を とつて おちやり に ゆきました が、しば-  
らく たつ と かへつて きまして、「あら、だい-  
こく を おちやらう と する と よそ の  
ひと が そば へ きて、よからう が わるからう  
が おまへ の だいく を かひたい と  
いつた から、にじふ-ご-せん もらつて うつて  
やつちまつた よ」と いひました。らうじん は  
これを きゝます と どび-あがりまして、「ナ-  
タ ト あん な みつともない もの を。びんばう-  
だいく め。いま まで ながく をれ の うち  
に ああがつて。をれ の うち を でる と すぐ

as he was, an old man for many years trusted in him deeply, and daily prayed to him for wealth and goodness. But no answers came. At last the old man lost faith and patience for his god. He called his grandson,—“Here, Kokichi! This god Daikoku is miserably made, and he will not give even the smallest wealth or blessing to me. Go and throw him away somewhere.” Kokichi started to do as he was commanded. He took Daikoku, and went out to throw him away. After a few minutes he came back. “When I was about to throw Daikoku away,” he explained, “a man came along. He said, that good or bad he would like to buy my Daikoku. I sold him, by good fortune, for twenty-five sen.” As the old man heard this he raised himself up, and exclaimed;—“What! that looking thing? That poor Daikoku? Until now he has lived in my house. Just as soon as he gets out of it he hurts another man’s pocket.”

に ひと の さいふ を やぶり やがつた」ど  
いひました。

4.—おもしろい らうじん です ね。そして うま  
い ひひやう です。なに しろ その うち に  
おほい に しんり が こもつてゐる で は あり  
ません か。

## だい さんじふ ま ほう

### まがらねば よ に たゝれず

1. (ロビンソン-し の はなし の ついき):—もう  
かへらねば なりません。たいいま どん が  
なりました。

2. ミカタ-し:—マア お-まち なさいまし。もう  
ひとつ ことわざ を やつて お-いで なさつたら  
いかい です。さう すると 「いろは」 うた の  
く が また ひとつ をはります。つぎ の 「ま」  
の じ の ことわざ は まがらねば よ に た-  
ゝれぬ と いふ の で ございます。

3.—よろしい。その く を しまひませう。  
ところが まこと に よく この ことわざ に  
あつて をる はなし が ございます。 イソップ  
の ぢいさん が いひます の に ある か—

4.—What a comical old fellow! And yet a shrewd comment! A good deal of truth in it after all, isn't there?

---

### XXX. PROVERB FOR (ま) *MA*.

*No keeping up in the world without bending.*

1. (*Mr. Robinson continues*) :—I must go back to my house now. The noon gun has just been fired.

2. *Mr. M* :—Don't go yet! Let us have one more proverb before you go. It will just finish out another verse of the *I-ro-ha* poem. "If you do not bend you can not stand up in the world"—is the maxim I have for "*Ma*," our next syllable.

3.—Very good! Let us finish the verse. I know a story that suits this proverb exactly. Old Aesop said, "An oak that had been rooted up by the winds, was carried down the stream of a river. On the banks many reeds were growing. The oak wondered to see that things so slight



しは一のき がありまして、かぜ の ために ひきぬかれて かはしも の はうへ ながれて ゆきました。ところが つゝみの うへ を みますと よしが たくさん はえて あります の で、かしは は こんな ほそい よわい もの で さへ あらし に たゆる の に、じぶん は おほきな つよい き で あり ながら ひきぬかれた の は どう も ふしぎ で ある と うたがつてをります と、あし は かしは に むかつて、ちつとも ふしぎ で は ありません。あなた は あらし と たゝかつた から それ で たふされて しまつた の で わたくしらは ちよつとした かぜ に も まがる から たすかつた の だと いひました。

4.—なるほど りこう な あし です ね。しかし いかなる ことがら に たいして も くつして のみ をります より、とき に は たゝかつて まける はう が よい こと も ございませう。

5.—りやうはうへ きかない の は つまらない きそく です。もう かへります。いぐわい に ちやうど を いたしました。さやうなら。

and frail had stood the storm. He, a great, strong tree, had been rooted up. 'Cease to wonder,' said the reed, 'you were overthrown by fighting against the storm. We are saved by bending to the slightest breath that blows.' "

4.—Cunning reeds were they not? Yet, it seems to me better sometimes to fight and be beaten, than to yield to every passing thing.

5.—It is a poor rule that will not work both ways. Now I must go. I have made an unconscionably long visit. Good bye, for to-day.

---

だい さんじふ いち

# け 々

け を ふいて きず を もどめる。

(こゝ は シナガハ の すていしよん なり。  
ロビンソン-し じんりきしや にて こやま を く-  
 だり きたれり。 くるまや は かけはしれり。  
ロビンソン-し は「はやく〈 きしや が つき  
 さう だ」 と さけび、 ミカタ-し は すていしよん  
 の いりくち に たちをれり。)

1.—ロビンソン-し:—どうも、お-またせ まうし-  
 まして あひ-すみません。(くるまや に むか-  
 ひ。) ろく-じ-さんじつ-ふん ま で に シンバシ  
 へ いつて をつて もらひたい。もし その ど-  
 き の きしや で つかなかつたら つく ま で  
 まつて-ゐて お-くれ。( ミカタ-し に むかひ。)  
 きつぷ を お-かひ なさいました か。

2. ミカタ-し:—かひました。 サア やくにん が  
 よんで をります。

3.—(くるま に いりて、 ロビンソン-し は ミカタ-  
 し に むかひ。) ちうどう-しつ へ のつた の  
 で ございます か。

4.—ハイ。 どちら で も お-よろしからう と

XXXI. PROVERB FOR (17) *KE*.

*He blows away the hair only to find a wound.*

(*Railway station at Shinagawa. Mr. Robinson comes down the hill in a jinrikisha; the kurumaya running fast. "Hurry up! Hurry up!" cries Mr. Robinson, "The train is coming." Mr. Mikata standing at the station doorway.*)

1. *Mr. Robinson*:—I am so sorry to have kept you waiting. (*To the kurumaya*) Meet me at Shimbashi at six-thirty. If I am not on that train, wait until I come. (*To Mr. Mikata.*) Have you bought the tickets?

2. *Mr. M*:—Yes. Come! The guard is calling.

3.—(*Entering the train, Mr. Robinson asks.*) Are we going second class?

4.—Yes. I thought it would be all the same to you.

おもひまして。ぐわいこくじん は めつた に この  
やう な はやい くるま に のられません。

5.—わたくし に は どちら で も いゝ の  
です。あなた は いつ も じやうどう へ おの-  
りだ と おもひました が。

6.—ながい たび を します ときは さう  
です が、トウキヤウ と ヨコハマ と の あひだ  
は ちうどう で らく で ございます。

7.—この くるま は たいへん に さむい です  
ね。わたくし は まち に こほりの ある の を  
みて きました。けふ は じふにぐわつの じふ-  
よつか です。もう くるま の なか へ 「ス  
チーム」を いれて も いゝ じぶん で ありま  
せん か。

8.—しかし この ごろ の ひ は すぐ に  
あつたか に なります。フヂサハ へ ゆく まで  
に きつと あつたか に なる だらう と お-  
もひます。フヂサハ へ は じふ-じ まへ に  
つかれる でせう。

9.—わたくし は もう いち-ねん の よ も  
エノシマ へ まゐりません。てんき は よく  
なり さう です ね。わん の ところ の もや  
が はや あかるく なりました。あの うみぎは  
の へん は むかし の じぶんの しおきば  
で ありません か。「トクガハ」-じだい に は

Foreigners hardly ever take this early train.

5.—It is a matter of indifference to me. I thought you usually travelled first class.

6.—Only when I take long trips. Between Tōkyō and Yokohama the second class carriages are comfortable enough.

7.—This carriage is very chilly. There was ice in the streets, I noticed. To-day is the fourteenth of December. It is time, I think, for having the heaters in the carriages.

8.—But the days soon grow warm. We shall find it warm enough, I dare say, before we get to Fujisawa. We shall reach there before ten o'clock.

9.—I have not been at Enoshima for more than a year. We shall have a perfect day. The haze over the bay is already brighter. Is not that the old Yedo execution ground,—over there by the sea? In the Tokugawa days that was a ghastly place, I am told. I wish I could have travelled over the Tōkaidō fifty years ago.



ぶつさう な ところ だつた さう です ね。  
 ごじふ-ねん ほど まへ に トウカイダウ を  
 あるいて みたい もの でした。

10.—しおきば の あつた じだい は もう なく-  
 なつて しまひました。 あんな じだい の また  
 と こない の は ほんたう に けつこう です。  
 わたくし は あの とき の こど を おもふ  
 の は じつ に いや で ございます。 こんにち  
 わが くに の ぐんたい が シナ や テウセン  
 で ほろぼさう と して ある ところ の もの  
 を おもひだして なりません。 おそろしひ がう-  
 もん だ の、 ざい-にん の くび を さらす  
 こど だ の、 その ほか むかし の じだい に  
 おこなはれた いろ／＼ の ざんこく な けいばつ  
 は こんにち シナ で おこなはれて ある  
 もの と たいへん よく にて をります から  
 わたくし は あの とき の こど を おもふ  
 の が いや で なんの です。

11.—むかし の ざんこく は ちつど も ニホン  
 の ふめいよ に なりません。 ヨーロツパ に も  
 ちかく まで は おなじ こど が あつた の  
 です。 せいやう しょ-こく の まつりごど が  
 やはらいで きた の も いち-に-ひやく-ねん  
 まへ から です。 ニホン が こんにち テウセン  
 や シナ の ため に つくせる こど は  
ヨーロツパ や アメリカ が ニホン の ため

10.—The days of that execution ground are gone, never to come back. I am glad they are gone forever. I do not like to think of them. They remind me too much of what our army is now trying to destroy in Korea and in China. The horrible torture, the exposure of heads of criminals, all the cruelty of the old punishments, and so much else in the old times, were too much like what is now to be seen in China for me to want to remember them.

11.—The ancient cruelties are nothing against Japan now. It is not so very long since the same things were done in Europe. The Western nations were made humane in their legislation only within the last century or two. Japan is now doing for Korea and China the same good that Europe and America have done for Japan, and that, before that time, reformers did for Europe and America. Mankind is larger now than tribe or nation. All men ought to help one another, and ought to recognize one

に つくした こと で、その まへ に は かい-  
かくか-ら が ヨーロッパ や アメリカ の ため  
に つくした こと です。じんるゐ は しゆぞく  
や こくみん より は ひろい ことば で、ひと  
は みな アジヤ-じん で あらう が、ヨーロッパ  
じん で あらう が、アメリカ-じん で あらう  
が、あるひは その ほか の ところ の にん-  
げん で あらう が、たがひ に あひ たすく  
べく、また その たすけ を しょうにん すべき  
もの だ と おもひます。

12.—その とほり です。しかし ニホン は  
さういふ ことがら に おいて は したがふ  
より、みちびいて をつた なら よかつた と  
おもひます。

13.—けれども こんにち で は ニホン が  
みちびいて をります。その こと と それ から  
どんな こくみん で も いちど は したがふた  
と いふ こと を おもつて ご-らん なさい。  
いま より ろく-せん-ねん まへ の エジプト の  
むだい より こんにち まで の くこみん は  
みな その とほり です。

---

another's help, whether they are Asiatics, Europeans, Americans or human beings from anywhere.

12.—Very good. But I wish Japan had led in these matters rather than followed.

13.—But Japan is leading now. Remember that. And also remember that every nation that leads, once had to follow. This is true of nations from Egypt's time six thousand years ago until to-day.

---

だい さんじふ に

ふ め

ふるき を たづねて あたらしき を しる。

1. ミカタ—し:—わたくしども が いま どほつて  
あます ところは す—ねん いぜん モルス—  
はくし が はつけん いたしました かひづか  
で ございます。 みちばた に ちらかつて ある  
かひ を ござらん なさい。 むかし は この  
つゝみ が はま だつた と まうします。  
ミルン—はくし の せつ に よれば この きし  
は だんく に あがつて ゆく さう です。 こ—  
ら へん が うみぎは で あつた じぶん に  
は こゝ に あた じんみん が はま で かひ  
を くつて をりました。 そして その かひ の  
あほき な やま を こしらへまして、 その  
なか へ たくさん だうぐ や きかい を のこ—  
して ゆきました。 さう いふ ふるい もの に  
よつて れきし いぜん の ことがら が おほい に  
わかつて くる やう に になりました。 オホモリ  
の かひづか の しらべ を しゆつばん した  
もの が ございます から お—あげ まうしま—  
せう。

2. ロビンソン—し:—ありがたう……この カハサキ

XXXII. PROVERB FOR (3.) *FU*.

*New things are learned by studying the old.*

1. *Mr. M*:—We are now passing through the shell-heap which Prof. Morse discovered some years ago. See the shells scattered all along the road side. It is supposed that this bank was the sea-shore in past ages. Prof. Milne thinks that the coast is slowly rising. When the shore line was here, the old fellows who lived in this neighborhood used to eat shell-fish on the beach. They left big piles of shells, and also left many of their utensils and implements in the shell-heaps. Out of these old things a good deal of knowlege of the pre-historic times has come to light. I have some published discussions about this Ōmori shell-pile which I will give you.

2. *Mr. R*:—Thank you!..... Isn't this



の はし から みた フジ-さん の けいしよく は  
 いゝ じや ありません か。 やま が ゆき  
 で まつしろ で ございます。 はた の あれて  
 ある こと。 しかし なつ は きれい です ね。  
 わたくし は はじめて トウキヤウ へ きました  
 とき の こと を わすれ は しません。 ちや  
 うど あき の すゑ で ございました が、 はた  
 に なんに も なくつて さびしう ございました  
 の で、 わたくし は ツヒ こきやう を した  
 ふ やう に なりました。 なつ の はじめ  
 は はた が ひじやう に きれい な の で、  
 はんたい で ふゆ に なる と どうも ひじやう  
 に きたなう ございます。 ……モウ カナガハ へ  
 まありました。

3.—つきひ が たつ と ものごと が かはる  
 もの で は ありません か。 わたくし が はじ  
 めて カナガハ を みました の は やつつ の  
 とき で ございまして、 ちゝ に つれだつて  
ナゴヤ から エド へ ゆく みち で ございま  
 した。 その じぶん に は がけ の きは の  
 みち が ひど で いたばい で ありまして、  
 あらゆる のりもの の、 かご の、 くるま  
 の、 うま の、 それから また かの  
 たびびと の が ゆきゝ を して をり  
 ました。 わたくしども も その へん の ちやや  
 で いたばく いたしました。 その じぶん に

Kawasaki bridge view of Fuji superb? The mountain is perfectly white now. How desolate the rice fields! They are beautiful in summer. I remember the first time I went to Tōkyō. It was in the late autumn. The dreariness of the empty rice-fields made me home-sick. They are just as extremely ugly in winter as they are extremely lovely in early summer.....Here we are at Kana-gawa.

3.—How time changes things! When I first saw Kana-gawa I was only eight years old. My father and I were on our way to Yedo from Nagoya. The road there, along the bluff, was crowded. All sorts of *norimono*, *kago*, carts, horses and post-travelers, were going and coming. We spent the night in a tea-house over there. Yokohama then was almost nothing. Now Yokohama is everything, and this miserable place is almost nothing.

は ヨコハマ は つまらん もの で ありました  
 が、いま で は ヨコハマ は りつば な もの  
 と なりまして、こゝ の はう が かはいさう  
 に つまらん もの に なりました。

\*

\*

\*

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\*

4.—あ-ねき なさいません か。 フジサハ へ  
 きました。ほん の じふ-ご-ふん だけ おく-  
 れた の です。 ホドガヤ で どまつた とき に  
 は たいへん またねば なん と あもひました  
 が。このごろ の きしや は ひじやう に ふき-  
 そく です。 じかんへう は いくさ で もつて  
 むちや-くちや に なりました。

だい さんじふ さん

こ お

こどほ おほければ しな すくなし。

1. ミカタ-し :—あなた は くるま を きめて  
 くださいません か。 わたくし は ちよつと ち-  
 やや へ よりたう ございます から。

2. ロビンソン-し :—(くるまや に むかひ,) オイ  
 くるま が に-だい いる の だ。 エノシマ へ  
 いつて そこ で しよくじ を しまつて それ  
 から こじ の きしや の ま に あふ やう

\*                      \*                      \*                      \*

4. *Mr. R.*—Wake up! We are at Fujisawa. We are only fifteen minutes late. I thought that when we stopped at Hodogaya we were in for a long wait. Trains are very irregular these days. They war upsets the whole time table.

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### XXXIII. PROVERB FOR ( 七 ) *KO*.

*Many words, little matter.*

1. *Mr. M.*—You get the *kuruma*, please. I wish to step over to the tea-house for a moment.

2. *Mr. R.*—( *To a kurumaya.* ) Here! I want two *jirikisha*. We wish to go to Enoshima, to take tiffin there, and afterwards to go on to Kamakura for the five o'clock train. How much will you take us for?

に カマクラ へ いく の だ が、いくら で  
やる か。

3.—へイ。いつてう に ふたり いります か。

4.—イヤ ひとり で たくさん だ。

5.—どうも みち が たいへん わるう ござい-  
まして。

6.—さう いふ こと は どう で も いゝ。  
いくら で いく の か。

7.—どうして も いちにち かゝります。 エノシマ  
の あんない は いります か。

8.—イヤ をれ が いつた こと の ほか は  
なんに も いらない。なぜ をれ の どふた  
こと に へんじ を しない か。

9.—へイ。しかし カマクラ まで いきます  
と ともらなければ なりません。ゆふがた まで  
に もどれます と よほど ちがふ の で ご-  
ざいます が、ご-じ で は くらう ございます。

10.—しやべつて ばかり をつて は しかた が  
ない。いくら いる か いへば いゝんだ。

11.—へイ。それ で は はちじつ-せん で  
まゐりませう。

12.—はちじつ-せん だ と。とほう も ない。  
ぐわいこくじん だ から むちやくちや な ね

3.—Yes sir! Do you want two men for each *jirikisha*?

4.—No! One will do.

5.—The road is very bad, sir.

6.—Nonsense! How much will you go for?

7.—It will take all day. Do you want a guide for Enoshima?

8.—No! I want nothing except what I am asking for. Why don't you answer my question?

9.—Well, sir, if I go on to Kamakura, I shall have to stay there all night. If I could get back home before evening, it would make a difference. But it is dark at five o'clock, sir.

10.—Don't stand there chattering like that, but tell me how much your fare is?

11.—Yes sir! I shall have to ask you eighty *sen*.

12.—Eighty *sen*? Ridiculous! I suppose, because I am a foreigner you think you can put on fancy prices. That



が いへる と おもつてる ナ。 ソリヤ いけない。  
エノシマ まで にじつ-せん、それ から エノシマ  
 から カマクラ まで にじふご-せん やらう。

13.—ソリヤ あなた あんまり やすう ござい-  
 ます。 ろくじふ-ごせん で まゐりませう。 そ-  
 れ が ほんどう の ね で ございます。

14.—だめ だ と いふ に。 しじふご-せん で  
 いく なら のつて ゆかう が、それ で ゆか-  
 なければ ばか に される より は あるいて  
 いく よ。

15.—どうか もう-すこし やつて くださいま-  
 し。

16.—これ だけ の みち に しじふご-せん な-  
 ら たくさん だ。 ソレニ カマクラ で どまらう  
 が こゝ で どまらう が おまへの はう に  
 ちがひ は ありや しない。 しかし いやだ け-  
 れど じじつ-せん やる と しやう。 それ で い-  
 かぬ なら、カタセ から カマクラ まで さうお-  
 う な ね で やどふ の は ざうさ ありや し-  
 ない。 いつしよ に お-いでる の は この お-  
 かた だ。

17.—よろしう ございます。 すぐ に くるま を  
 もつて まゐりませう。

won't do at all. I will pay you twenty *sen* to Enoshima, and then I will give you twenty-five *sen* from there to Kamakura.

13.—Oh! sir, that is too cheap. I will go for sixty-five *sen*. That is the real price.

14.—Rubbish, I tell you! If you will go for forty-five *sen* I will take you. If you won't go for that, I will rather walk than be imposed upon.

15.—Please give a little more, sir.

16.—Forty-five *sen* is plenty for the trip, It makes no difference to you, I know, whether you sleep in Kamakura or here. Yet, while I do not like to give it, I will say fifty *sen* for the trip. If you won't take that, it is easy enough to get men from Katase to Kamakura for a decent price. Here is the gentleman who is going with me.

17.—All right, sir. I shall have the *jinrikisha* here in a moment.

---

だい　さんじふ　し  
に　え

にみの　うちに　やいば　を　ふくむ。

1. ミカタ-し:—あなた　は　いま　こゝ　を　ごらん  
なされた　ばかり　で、ろつびやく-ねん　ほど　ま-  
へ　に　この　へん　が　ニホン　の　うち　で  
じんこう　の　ごく　おほかつた　ところ　だつた　と  
は　おもはれますまい　が、いつさい　この　へん　は  
わが　くに　で　いちばん　かんじん　な　ところ  
で　あつた　の　です。

2. ロビンソン-し:—うんめい　と　いふ　もの　は  
としつきの　たつ　うちに　たいへん　にかはつて  
くる　もの　で　ございます。あの　ニホン　の  
ルーテル　と　いはれた　ニチレン　が　ふしぎ　を  
あらはした　の　は　この、へん　で　ありません  
か。

3.—さう　です。この　みち　を　もう-すこし　ゆき-  
ます　と　お-てら　が　たつて　ゐます。そこ　で  
ニチレン　の　てき　が　ニチレン　を　ころさう　と  
した　の　です。あなた　は　その　はなし　を　ご-  
ぞんじ　です　か。

4.—ハイ、せんだつて　ウヘノ　の　びじゆつくわん  
で　その　の　ところ　の　系　を　みました　が、

## XXXIV. PROVERB FOR (ゑ) E.

*Conceals a sword within a smile.*

1. *Mr. M.*:—You would not imagine, to look at it now, that six hundred years ago this neighborhood was one of the most populous parts of the empire. It certainly was the most important place in Japan.

2. *Mr. R.*:—Fortunes change much in time. And was it not near here that Nichiren, who is called the Luther of Japan, had some of his wonderful experiences?

3.—Yes! Not far ahead on this road, is a temple built upon the spot where the enemies of the reformer tried to have him put out of the way. You remember the story?

4.—Yes, I saw a good picture of the scene at the Ueno Art Exhibition not long ago. It was capitally done. The

たいへん よく できて をりまして、しおきにんは ニチレン の くび に かたな が たゝないの で おどろいて をり、 ニチレン の かほに は きれい な ひかり が かゝつて ゐました。が、どう も ぶつけう と きりすどけう と の ゑ は たいへん よく にて ある の が おほう ございます ね。

5.—ニチレン は じ-しょうち の とほり か-ひづか の ありました オホモリ の そばの イケガミ で しにました。

6.—わたくし は じふぐわつ の たいさい に イケガミ へ いつて みましたが、あすこの もり ほど きれい な の は みた こと が じ-ございます。あれ は「イウテンジ」の もり に ひつてき しませう か。

7.—あれ より も おほきう ございます が、あれ ほど りつば で は ありません。

8.—わたくし は さく-ねん フジサン の にし の はう の やま に ある ニチレン の れい-じやう の ミノブサン へ ゆきました が、こゝは じ-しょうち の とほり ニチレン の らうねんの ときの すみ-か で、その へきち まできゝ に いった おほぜい の でしを をしへた ところ です。いま で も たいへん かけは-なれた ところ です が、たくさん ある たてもの

executioner was amazed at finding his sword powerless on the saint's neck. A lovely light irradiated Nichiren's face. How much alike many Buddhist and Christian symbols are!

5.—Nichiren died, you know, at Ikegami, not far from Ōmori, where we saw the shell-heap.

6.—I have been at the great October festival at Ikegami. The grove is one of the finest I ever saw. Does it equal the one at Yūtenji?

7.—It is larger, but not so impressive.

8.—Last year I was at Minobu, the Nichiren sanctuary among the mountains west of Mt. Fuji. Nichiren, you know, lived there in his later life, and taught the crowds of disciples who went into the wilderness to hear him. It is a far-off place even now, but among the many buildings there, there is one, the "Temple of the True Bones," which is worth seeing. That is the richest and finest single room by far, of all I have yet seen in Japan. I was astonished at its wealth and beauty.



のうちにほんどうといふのがあります、いつぺんいつてみるだけのねうちがございます。ひとつのへやですがわたくしがニホンでみましたうちではいちばんはでやかできれいであります、わたくしはそのかねめのあるのどうつくしいのとにびつくりいたしました。

(カタセのちや-や。)

9.—(ちや-やをんな)いらつしやい。お-やすみなさい。

10.—ありがたう。かへりに は ちよつとよつても いゝが、いまは じかんがないから。イヤ あんないは いらぬ。こゝで まつて あ な。サア ロビンソンさん、まゐりませう。もう じふ-いち-じです。

11.—すなやまの はうへ のぼりませう。どうも けふの みづのきれいな こと。しほも たいへんに たかいやうです ね。 オホシマが ちかくみえる こと。ふんくわざんも けふは たいそう な けむりを だしてをります な。

\*

\*

\*

\*

\*

12.—ふたりは いし-おほきむらの ほん-みちを のぼり ゆけり。みち-すがら みち-ばたの す-じふの みせより 「いらつしやい」 「お-よんなさい」 どうの ことばを うけ-

(*Tea house at Katase.*)

9.—(*Waitress*), Please come in.

10. *Mr. M.* :—We have not time now. Thank you! We may stop for a moment on our return. No! we do not need any guide. Wait here for us. Come, Mr. Robinson, let us go. It is almost eleven o'clock.

11. *Mr. R.* :—Rather hard climbing over this sand-pile! Ah! how lovely the water is to-day! The tide is very high. How near, Ōshima seems. The volcano is having a big smoke to-day.

\* \* \* \* \*

12.—(The friends climb up the narrow, stony, main street of the village. They are greeted all the way by cries of "Welcome!" "Please look!" and the like, from the scores of shops that border the road. They keep on up the hill. They pass along the western face of the

たり。なほ のぼり ゆき、がけ にて かこまれ-  
たる みさき の にし-がは を すぎて、「ベンテン」  
の いはや に いたりし が、これ まで いく  
たび も みし こと なれば いはや の なか  
へ は いらざりき。この へん に は また  
おほく の こども ありて、かれら に ねだりて  
すいちう に せに を なげ-いれ しめ その  
わづか の り の ため に、じふ-ぐわつ にて  
も すあちう に どびいる もの ありし が、  
それら の ため に も おほく の かね を  
つひやさりき。この ひ ふたり は たゞ  
くうき と うみ と を たのしまん ため たが-  
ひ に き-なれし ところに きたりし のみ  
なり。かくて しばらく の あひだ いは の  
うへ に こし を かけ、うちよする なみ を  
ながめし のち、がけ の いたゞき に よぢのぼり  
まんなか の みち より ひがし の がけ へ  
もどりし が、しよくじ を なさん が ため に  
「キンキロウ」に たちよりたり。

13.—こゝ の けいしよく は わたくし が  
みた うち では じやうどう の ぶるゐ です。  
もつとも アタミ へ ゆく みち に は この  
けいしよく に も あどらぬ ほどの ところ  
が ありまして、アタミ の 「ウオミ」 の はう  
が こゝ より も すこし ばかり きれい か  
も しれません。きよねん の はる は あそこ

cliff-bound promontory as far as the "Benten Cave." They do not go into the cave, however. They have seen it several times in former years. They do not waste much money on the boys who pester them to throw pennies into the water, and who dive, even in December, for such small gains. The friends have come out for the day to a place familiar to both, just for the pleasure of the air and the sea. After sitting on the rocks for a while, and enjoying the dash of the waves, they climb to the top of the cliff. They go back by the central path to the east bluff, as far as the Kinkirō where they stop for tiffin.)

13. *Mr. R.* :—This is one of the best views I know of. On the road to Atami there are spots which almost equal it. The Uo-mi at Atami is perhaps somewhat finer. Last year in the spring I spent several hours up on that balcony. I am always charmed with this exquisite combination of coast and sea.

の にかい で に-さん-じかん あそんだ こと  
 が あります が、 うみ と きし と の うまひ  
 ぐあい に ついて ある ところ は いつ  
 みて も よう ございます。

14.—オヤ、 みづ が この がけ の ねき へ  
 はひ-あがる こと。 どうも いけない。 よほど  
 いんけん な ふう だ。 いま は ねこ の  
 やう に ごろ いて をります が、 あした  
 は どの やう に はげしく なる でせう。

15.—あなた は うみ が お-きらひ だ と  
 みえます ね。 それ で は ふね も お-きらひ  
 でせう。 わたくし は いま で は ふね に  
 惹ふ こと は ありません。 いつ で も きしや  
 より は ふね の はう を えらびます。

16.—ご-ちさう が きました。 さけ は なに  
 に しませう。 きりん-ビール に しやう じや  
 ありません か。

17.—さう しませう。 ねへ-さん おほき な  
 こつぶ を もつて きて お-くれ。 わたくし は  
 この アメリカ-れうり の たまご を たべ  
 ませう。 この やき-ざかな は たいへん うまい。  
 これは ニホソ-れうり の うち で わたくし  
 の ぐく すき な もの です。

18.—この ほかに なに が ご-すき です  
 か。

14. *Mr. M.*:—Look! how the water crawls up to the base of this cliff. I do not like it; it seems so treacherous. It is purring like a cat; to-morrow it may be as fierce as a tiger.

15.—Evidently you are no friend of the sea. But I believe you are not a good sailor. Now, I am never seasick. I would rather take a voyage, than a railway trip at any time.

16.—Here comes the tiffin. What shall we drink? Let us have some Kirin Beer.

17.—All right. *Nesan*, bring me a large cup. I shall eat my eggs in Yankee style. \* \* \* The baked fish is delicious. This is one of the Japanese dishes I thoroughly enjoy.

18.—What else do you like?



19.—「チャッソ-ムシ」「ウナギ-メシ」「ミソ-シル」「トリ-ナベ」それ から「タマゴヤキ」の うち に も すき な の が ございます。かう いふ もの は みな ご-そんじ でせう。マア あなたの ご-ぜんの なか の もの に しても わたくし の きらひ な もの は まこと に すくなう ございます。

20.—この ゑび の しる は よほど よう ございます。あなたは だいこん-づけ が ご-すき な やう です ね。

21.—すき な の も ございます。わたくし に は こめ は いつ も たんぱく-すぎまして だい-こん-づけ を たべます と こめ の あぢ が つく の です。ぐわいこくじんの くち は あなたがた の しよくじ より も つよい あぢ に なれて をります。……………この ねーさんは ぐわいこくじんの ほしがる もの を しつて ある と みえて、わたくしの たまご に は しほ を そへて きて くれました。ボール を もう いつぱん どりませう。……………これから「じぶんの やど で しぶん を なぐさめ」ながら、はまきを ひどつ すひませう。あなた も ひどつ いかい です。

22.—ありがとう。けふ は ひどつ すひませう。いつも は かみまきの はう を すふ の です

19.—*Chawan-mushi, unagi-meshi, miso-shiru, tori-nabe*, some kinds of *tamago-yaki*,—you know what they are. There are very few things on your table, for example, that I do not like.

20.—This prawn soup is excellent. You like pickled *daikon*, I see.

21.—Some kinds are palatable. It gives some taste to the rice, which I usually find rather insipid. The foreigner's palate is used to stronger flavors than your ordinary food has. \* \* The waitress has brought some salt for my eggs. She seems to know what a foreigner would ask for. Let us have another bottle of beer. \* \* \* Now for a cigar while I "take mine ease in mine inn." Will you not have one, too?

22.—Thank you! I will take one to-day. Usually I prefer cigarettes. But, being at Enoshima I shall celebrate.

が、けふは エノシマ へ きた の です から、  
あ-いはひ に ひとつ やりませう。

だい さんじふ ご

て て

て の うら を かへす。

1. ミカタ-し:—もう に-じ です が、でかけた  
はう が よう ございせん か。

2. ロビンソン-し:—こゝ で も もう じうぶん  
に ゆくわい です。 カマクラ へ は けふ は  
いつて も いかなくつて も よろしい の です。  
わたくし は もう すこし こゝ に をつて  
もとの みち で かへらう と おもひます。

3.—です が もう いち-じ-かん も たつ うち  
に は お-こゝろ が かはつて まゐりませう  
よ。いま の うち は かぜ の こゝろもち も  
よう ございます が、 フヂサハ へ お-かへり  
なさらなければ ならぬ じぶん に なります  
と、でかけて をれば よかつた と お-おもひ  
なさる に さうい ありません。サア、 カマクラ  
へ まゐりませう。

4.—さう です ね。どちら で も よろしう  
ございます。

XXXV. PROVERB FOR (ㄷ) *TE*.*Reversing the hand's palm.*

1. *Mr. M*.:—It is two o'clock now. Don't you think we would better be going?

2. *Mr. R*.:—I am perfectly comfortable where I am. I don't care whether we go on to Kamakura to-day or not. I would just as soon stay here, and go back as we came.

3.—I think you would change your mind in another hour. The air is delightful now. But before it would be time for you to start back to Fujisawa, you would be glad to be on the move. Come! let us go on to Kamakura.

4.—It is just as you say. I am agreeable to anything.

5.—それ で は これ から でかける と  
いたしませう。けふ は ちよつと だいぶつ を  
みてゆきたい と おもひます。オイ、ねへ—  
さん、かんぢやう して あ—くれ。わたくし の  
はう で はらひます。……い—くら。い—ち—せん—  
しじつ—せん。よろしい。

6.—(ちや—や をんな。) あ—つり で ございます。

7. ミカタ—し:—すこし だ が, この しじつ—せん  
は こゝ の うち の あ—ちや—だい だ。この  
にじつ—せん は おまへ に あげ やう。

8.—(ちや—や をんな。) どうも ありがたう ござ  
います。また どうか いらつして ください—  
まし。

\*

\*

\*

\*

\*

9. ロビンソン—し:—きれい な みち です ね。  
ちつと かぜ が ふいて きました。すこし  
あゆみませう。イヅ の やま は すみしやう  
の やう に きれい です ね。ハコネ の やま  
を ごらん なさい。フジサン に くも が か—  
つて をり ます よ。

10.—かう あつたか で はれて みて は あし—  
た の てんき は むつかし さう です ね。  
どう まで さんば を のばさなくつて まこと  
に よう ございました。かぜ が どうなん  
から ふいて きました。……こゝ は

5.—If that is so, let us start now. I should like to have time for just one look at “Daibutsu” this afternoon. *Nesan*, bring the account, please. I will be paymaster. \* \* \* How much? One *yen* forty *sen*? All right! \* \* \*

6.—(*Waitress*). Here, sir, is your change.

7.—*Mr. M.*:—Take forty *sen* as a small bit of tea-money for the house. Here are twenty *sen* for yourself.

8.—(*Waitress*). Grateful thanks, sir! Please come again.

\* \* \* \*

9. *Mr. R.*:—Beautiful road this! It is growing a little windy. Let us walk a while. The Izu mountains are crystal clear. See the Hakone hills! Fuji is putting on a cloud-cap.

10.—The day is too warm and bright for good weather to-morrow, I am afraid. It is just as well, I think, that we did not put off our outing until Saturday. The wind is coming in from the south-east. \* \* \* \*. Here is where the messenger from Kamakura, sent to relieve *Nichiren*, met the messenger from the execution grounds



カマクラ から ニチレン を ゆるし に きた  
 つかひ が、しおき-ば から ニチレン を すく-  
 ふた ふしぎ の あつた こと を やくにん に  
 しらせ に ゆかう と して をつた つかひ に  
 であつた ところ です。 ひ-しょうち でせう  
 が ニチレン が カタセ の そば で ふしぎ の  
 ため に たすかつた とき に、 やくにん は  
 ゆめ の うち に ニチレン を ころす など  
 いましめられた の です。 ふたりの つかひ が  
 こゝ で であつた の で、 こゝ の こがは  
 が なだかく なりました。 さか の うへ から  
 は くるま に のりませう。

\*                      \*                      \*                      \*

11. ロビンソン-し:—こんな あれはてた すなつ-  
 ばら を みて、 もと こゝ に ひやくまん-にん  
 も すまつて あた まち が あつた と は どう  
 して あもはれませう。 マア その はんぶん の  
 ひど が をつた に して も もう-すこし  
 あほくの あどかた が のこつて をり さう な  
 もの です ね。

12.—わが くに の たてもの は むかしの  
ローマ の ど ちがひまして、 ニホン の まち  
 の あどかた は ひど が なくなる と  
 すつかり きえて しまひます。 だが、 こゝ に  
 だいぶつ が こざいます。 まち の はう は  
 せんさう や、 くわじ や、 あほみづ や、 ちしん

who was going to tell the Regent of the miracle which had taken place in Nichiren's behalf. You remember that at the same time that Nichiren's life was saved by the miracle near Katase, the Regent was warned in a dream not to kill him. The meeting of the two messengers has made this little stream famous. Let us ride from the top of the hill.

\*                      \*                      \*                      \*

11. *Mr. R.* :—Who would think, to look at it, that this barren sand-waste ever had a city of a million people on it! Well, even a half-million ought to have left more traces behind them than can be found here.

12.—Our buildings are not like those in ancient Rome. All signs of a Japanese town soon disappear after it is deserted. But here is the Great Buddha. This has stood all the war, fire, flood and earthquake which blotted out the city.

の ため に ほろびて しまひました が、この  
だいふつ だけ は その まゝ で あつた の  
です。

13.—わたくし は この りつば な ぶつけう  
の ぎう を みる の に あく こと は あり-  
ません。 りつば と いふ の も てきどう な  
ことば で ありません。その ほかに なにか  
まだ おもむき が ございます。えいご ならば  
マア “rapt sublimity,” と か, “sublime calm,”  
と か “perfect withdrawal from this world,” と か  
“divine absorption,” と か いひたい ところ  
です。 ニホン に も てうど これ に あたる  
やう な ことば が ある で ございませう。

14.—イ、エ わたくし に は どう したら  
あなた の おもつて おいで なさる こと を  
あらはす こと が できる か わかりません。  
たぶん ぼうさん の うち に は きどう の  
なか に ちやうど その やう な ことば の  
ある の を しつて ある ひど が ある  
だらう と おもひます が、わたくし は ぶつけう  
の ぎしき の こと は いつさい しりません。

15.—どう の ぐるり に おてら が あつた  
じぶん に は、ぎう の おもむき が いつそう  
りつば だつた に ちがひ ありません。

16.—わたくし は いま ほど に りつば で

13.—I never get tired of looking at this majestic symbol of Buddhism. Majestic is not just the word I ought to use. It is something other than majestic. In English I should say perhaps, "rapt sublimity," or "sublime calm," or "perfect withdrawal from this world," or "divine absorption." Perhaps you have just the word for it in Japanese.

14.—No! I do not know how I would convey what you want to express. But perhaps some of the priests would say it for you exactly in their prayers. I am not familiar with the Buddhist rituals.

15.—The effect of this image must have been grand when the temple stood around the statue.

16.—I don't think it could have been nearly as impressive

は なかつたらう と おもひます。 ナラ の「だ  
いぶつ」で もつて お-わかり に なりませう  
が、あすこ の ぞう は やね や どへい の  
ため に おしつぷされて、りつぱ な こと は  
さておき、まじめ な おもむき も ない で は  
ありません か。

\*                      \*                      \*                      \*

かぜ が ちつと さむく なつて きました。  
「ステーション」へ ゆきませう。

17.—「キンキロウ」で ひ の あたつてゐる じぶ  
ん に おつしやつた お-ことば は かはる だ-  
らう と おもつて をりました。おつしやる ど-  
ほり いそぐ はう が よう ございませう。もう  
よ-じ-はん です。

18.—あすこ の うみ から 「ハチマングウ」  
までの まつ-の-き の はえた むかし の わう-  
くわん は たいへん ものさびしい ふぜい です。  
いつたい カマクラ は あまり ゆくわい な ど-  
ころ で は ありません。

\*                      \*                      \*                      \*

19.—(シナガハ にて くるま に のりこみ な-  
がら) わたくし の しよさい に たいて ある  
ひ を みる と よほど こゝろもち が いゝ  
だらう と おもひます。かぜ が ひじやう に

as it is now. You know how it is with the “Daibutsu” at Nara. The statue there is so cramped by the roof and walls that the effect is anything but impressive, or even serious.

\* \* \* \* \*

The wind is growing rather cold. Let us go on to the station.

17.—I thought you would change the mood you had in the sunshine up at Kinkirō. Yes, we would better be hurrying on. It is after half-past four.

18.—That old pine avenue from the sea to Hachiman's temple looks quite mournful. Kamakura is not a very cheerful place.

\* \* \* \* \*

19.—*Mr. R:—(Getting into his kuruma at Shinagawa.)* My library fire will be a welcome sight. The air is very raw and chilly. Good night! My compliments to Mrs. Mikata.



しめつて つめたう ございます。さやうなら。ど  
うぞ おくさま へ よろしく。

だい さんじふ ろく

あ 何

あたま ちらん より こゝろ を それ

(しやうぐわつ の はじめ, ミカタ-し の いへ  
にて)

1. ミカタ-し:—あけまして おめでたう ござい  
ます。

2. ロビンソン-し:—あなた に「さいはひ なる  
しんねん を。」そうして「いくども その どころ  
で あります やう に。」わたくし は ニホン  
ふう の しゆくし で あなたの お-いはひ に  
お-こたへ まうす はづ です が あなた に  
「さいはひ なる しんねん を」と まうす はう が  
いひ-やすくつて しぜんである の で ございます。

3.—ありがたう。 やすみ ちう は いかい お-  
くらし で ございました か。

4.—わたくし は さくしう アタミ へ いつて  
をりました。あなた も どちら へ か お-でかけ  
で ございました か。

## XXXVI. PROVERB FOR (あ) A.

*Cleanse the heart rather than shave the head.*

*(Mr. Mikata's house. Early in January.)*

1. *Mr. M* :—My congratulations at the opening of the New-Year!

2. *Mr. R* :—A “Happy New Year!” to you, and “Many Returns!” of the same. I suppose I ought to give you the Japanese salutation in answer to your greeting, but it comes easier and is more natural for me to wish you a “Happy New Year!”

3.—Thank you! How are you spending your holidays?

4.—I have been away for the week past at Atami. Have you been off too?

5.—イ、エ、わたくしはしやくわいのぜんりやうなるいちにんとして、ぎむをつくしてをりました。あのかごのなかにはわたくしにきたきやくのめいしがございます。ソシテわたくしはちきのものにわたくしがそのひどくをわすれてをらぬといふことをおもはするためにしちうをたてよこにあるきました。

6.—わたくしのるすのあひだにもたくさんのめいしがわたくしのうちにおいてありました。わたくしはあすからいちりやうにちかゝつて、すにんのともだちにそのしんせつをしようちしてあるといふことをしらせやうとおもひます。あなたはシバのこうゑんのそばにたいへんりつばなたこのあがつてあるのをみていらつしやいましたか。どのくらゐおほきいかぞんじませんが、あのへんにあがつてうなつてあるほかのよりはあどろくほどおほきいやうでございました。

7.—イヤわたくしにはきがつきませんでした。

8.—わたくしはたこあげがたいへんすきでございます。しんねんのあそびのうちでわたくしはたこあげとはねつきをいちばんゆくわいにおもひます。さくじつ

5.—No! I have been doing my duty as a good member of society. In that basket are some hundreds of visiting cards which have been left for me. I have been going the length and breadth of the city, reminding my acquaintances that I have not forgotten them.

6.—I found quite a number of cards at my house, which had been left while I was away. I shall take the next day or two to show my few friends that I appreciate their kindness. Have you seen the splendid kite that is flying down near Shiba Park? I do not know how big it is, but it is so much larger than any of the others which are soaring and humming there, that I was surprised.

7.—No! I have not noticed it.

8.—I like the kite-flying exceedingly. That and the battledore playing I enjoy more than any other of the New Year amusements. As I came from the station yesterday afternoon, the streets were full of girls

ごい「ステーション」から でき きます ときは、まち の どのほりが はね を ついて あるむすめ で いっぱい で ございまして、こどもの じやま に ならぬ やう に する の は わたくし の くるまや に ひとつ よほど こんんな こと で ございました。わたくし が みわたす かぎり、せまい どのほりは はねつき で びかして をりました。こども が あたらしい きもの や おび を つけて あた の は じつ に あいらしう みえました。

9.—わが く に の しん-ねん は じつ に せかい で もつとも たのしい しゆくじつ の ひどつ で ございます。

10.—さく-ばん わたくし が 「ロクメイクツン」 で しよくじ を しまつて たく へ かへります みち で、しよく の てら を かけまはる どころ の かんちう の ぎやうじや すなはち かん-まあり を ひじやう に たくさん みました。こん-ねん は かん-まあり が よほど おほいやう です ね。

11.—さやう。しかし どういふ わけ か しりません。この ふうしふ は きん-ねん は あまり おこなはれない やう です が、わたくし の ちひさい とき に は いま より も よほど りうかう して をりました。その じぶん に は

swinging battledores. It was really difficult for my *kurumaya* to keep from hurting some of the children. As far as I could see down the narrow street, it was all twinkling and flashing from the driven battledores and shuttlecocks. What a lovely sight the children make in their new *kimono* and *obi*!

9.—Our New Year is really one of the happiest festivals in the world.

10.—Last night I took dinner at the Rokumeikwan. On the way homeward I saw an unusual number of the mid-winter devotees, the *kan-mairi*, on their run from temple to temple. There are very many of those runners out this year.

11.—Yes! I do not know why. The custom has not been followed much in recent years. When I was a child it was much more in vogue than it is now. Then the men ran almost naked, dashing tubs of cold water over their bodies every here and there. Water for the purpose would be set out for them by the pious town



かん-まゐり を する ひどく は ほとんど まる-  
 はだか で、 はうく で をけ の ひや-みづ を  
 ひき-かぶり ながら かけ-あるいて をりました。  
 そうして その みづ は てうない の ねつしん  
 な しんじや が したく を して をく の  
 です。 げん に わたくし も しつて をります  
 が かん-ちう こほりつめる やう な てんき  
 に まる いつ-か-げつ の あひだ まいばんく  
 その とほり に いたします ひどく が あり-  
 ました。

12.—わたくし の おもひます に ニホン に  
 は しょうけう の ぎやう-じや が むしろ ざん-  
 こく に からだ を とりあつかふ ところが  
 ずあぶん ある やう です。 いつぞや たいへん  
 さむい ひ の こと でしたが、 メグロ の  
 「フドウイン」の「ドツコ」の たき の した  
 に、 わかい-もの が たつて ある の を み-  
 ました。 いったい かやう な くぎやう に ほん-  
 たう の しょうけうしん が たくさん ともなつて  
 ある でせう か。

13.—わたくし は そんじません。 しかし かう-  
 いふ ぎやう を すれば、 たどへ せいしん の  
 うへ に は ない に しろ、 からだ の うへ  
 に は たくさん りやく が ある と おもはれ-  
 て をる の です。

14.—それ で は かん-まゐり は ないぶ の

people. I have known them to do it in freezing weather, and every night for a whole month.

12.—I believe there are a good many places in Japan where religious devotees subject their bodies to rather severe treatment. Once on a very cold day, I saw a young fellow standing under the *Tokko-no-taki* at the Fudō-in in Meguro. Is there much real religious feeling along with the torture?

13.—I do not know. I think, however, that there is a great deal of benefit supposed to come from the act,—if not for the soul, at least for the body.

14.—A *kan-mairi* is not necessarily, then, an “outward

めぐみ が そと に あらはれた しるし と も  
かぎらない と おもひます。

15.—さやう。さう と も かぎりますまい。けれ-  
ども かういふ くぎやう を する ひど が  
たいてい ねつしん に こりかたまつて ある  
こと は うたがひ ありません。

だい さんじふ しち

さ き け

さる も き から おつる。

1. ロビソソソ-し:—すこし さんぽ を したら  
いかい です。

2. ミカタ-し:—どこら へん へ おいで なさ-  
います か。

3.—わたくし の ところ の やどひ-にん が  
けさ けしやう-かいみ を こはした の です。  
その にん は いつも は たいへん き を  
つける はう で ありまして、これ までは  
なに を こはした こと も ない やう で ご-  
ざいました。わたくし の ともだち の うち に  
は いつも さら や がらす の きぶつ の  
こはれた の に こいど を いふ ひど が  
あります が、わたくし は その てん に は

sign of inward grace," I suppose.

15.—Not necessarily! Yet, I have no doubt that many of these ascetics are dead in earnest.

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XXXVII. PROVERB FOR ( ㄋ ) SA.

*Even monkeys fall from trees.*

1. Mr. R:—Don't you want to take a short walk?

2. Mr. M:—Where do you propose to go?

3.—One of my servants broke my shaving glass this morning. He is usually very careful. I don't know when he has broken anything before. Some of my friends are always complaining of smashed dishes and glassware. I have been exceptionally fortunate. I am going down to the *kwankōba* to buy a new mirror.

ひじやう に しあはせ で あつた の です。  
それ で いま あたらしい かいみ を かひ に  
くわんこうば へ ゆかう と おもふ の です。

4.—わたくし は けさ から まだ そと へ  
でません。さく-ばん は たいへん つかれました  
から、すこし さんぽ を したら よく なる  
だらう と おもひます。

(ふたり は そと へ いづ。)

5.—あなた の ところ の いりくち の  
かざり は よほど りつぱ な ふう に なつて  
をります ね。わたくし の ところ の の は  
ひじやう に そまつ です。あした は おほ-  
さうじ が はじまつて 老な-もの が みな かた-  
づく だらう と おもひます。

6.—サヤウ、いつまうかん の あそび も もう  
すみました。「ペンテン」どう を おりて マルヤマ  
を とほらう じや ありません か。「ソウジャウヨ」  
の じない で さんぽ が できませう。わたくし  
は まち の はう より は もり の なか  
の こみち を このみます。

7.—「コウエウクワン」は ひる みる と なん  
の ふぜい も ありません。こゝ は ちかごろ  
は ひじやう に はんじやう いたします ね。  
に-さん-にち まへ に タカラ-さん が ぐわい-  
こくじん を よんで ひらかれた えんくわい など

4.—I have not been out to-day yet. Last night I was very tired. But, I suppose a short walk would do me good. (*The friends go out.*)

5. *Mr. R.*:—Your doorway decorations are on rather a grand scale. Mine are very modest. To-morrow I suppose, a general clearing away begins, and everything will settle down into its usual order.

6.—Yes, the week's play is over. \* \* \* Let us go down by the Benten temple and over Maruyama. We can walk through the Zōjōji grounds. I like the by-way through the grove better than the street.

7.—The Kōyō-kwan looks quite dull by day-light. It has been unusually lively of late. The banquet given there a few days ago by Mr. Takara to some foreign friends, I hear, was one of the most entertaining ever known in the history of the house. A number of the best actors from the Kabukiza were there, Kikugoro and others. I am



は「コウエウクワン」たちはじまり いらい いちばん おもしろい もの だつた と まうします。「カブキザ」から いゝ やくしや が たくさん きまして、キクゴラウ なんぞ も きた さうで ございます。げいしや の うち に やり に つかれて けが を した もの が あつた さうです が、 だいした ことは なかつた の でせう。きやく は みんな で ぐじふ-にん から うへ だつた さう です。

8.—いけ も ちかごろ は さびしい ふせい です。オヤ いけ の なか の こほり は よほど あつた の だ。こゝ は はる と なつ に なると こゝら へん で いちばん おもしろい ところ じや ありません か。こゝ に さく さくら の みごと な こと と いひ、それ から ふじ と いひ、それ から はちす と いひ、それ から もみぢ と いひ、し-ぐわつ から じう-いち-ぐわつ までの あひだ は この ちいさい 「ベンテン」 だう が ひじやう に ひど の こゝろ を ひきよせます。あそこ に ふじだな の した に あゝ いふ こしかけ を おいた の は よほど の かいりやう じや ありません か。

9.—わたくし は たび〈こゝ へ まいります。わたくし は また やま の ぐるり に ある こみち を このみます。たいへん に きれいで うつくしう ございます。トウキヤウ に ここ

told that, one of the *geisha* was hurt by an accidental thrust of a spear, but I think not very badly. There were more than fifty guests in all.

8.—The pond is desolate looking now. Why, the ice on it is quite thick! In spring and summer it is the most charming spot in this part of the city, isn't it? How exquisite the cherry blossoms are here! And then the wistaria! And then the lotus! And then the maple leaves! From April to November, this little Benten temple is exceedingly attractive. It is a great improvement, putting those seats over there under the wistaria trellis.

9.—I often come here. I like the walks around the hill, too. They are so quiet and lovely. It is a grand thing for Tōkyō to have in it, two such noble parks as this and Ueno.

ど ウヘノ の やう な じやうひん な こう-  
ゑん が ふたつ まで も ある の は さかん  
な こと です。

10.—むかふ に イノ、チウケイ の せきひ が  
ございます。あの ひど は ニホン で ちづ を  
こしらへる じゆつ を はじめた ひど です。  
いち-に-ふん かん こしかけ やう じや あり-  
ません か。こゝ から わん が よほど よく  
みえます。

だい さんじふ はち

き れ

きん-げん み、に さかふ。

1.—ロビンソン-し:— ちやうど いゝ をり です  
から、アノ きんげん みゝ に さかふ と いふ  
ことわざ の ときあかし に なる と おつ-  
しやつた、イタクラ、ダイゼン の はなし を きか-  
せて くださいませんか。むかふ の はう で  
からす が ひどい さわぎ を して をります。  
わたくし は からす の こゑ が ひど の  
みゝ に さかふ はう が きんげん が みゝ  
に さかふ より も ひどい と おもひます。

2. ミカタ-し:—それ は かう いふ はなし  
です。『むかし キヤウト の 「シヨシダイ」 すな-

10.—There is Inō Chūkei's monument. He was the founder of the art of map-making in Japan. Let us sit down for a moment or two. Here is a good view of the bay.

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XXXVIII. PROVERB FOR ( 参 ) *KI*.

*Wise sayings are disagreeable.*

1. *Mr. R.* :—This is a good opportunity for telling me the story of Itakura Daijen, which, you said, would explain to me our proverb about wise sayings that are unpleasant to a man's ears. The crows are making a hideous noise up there. I should think they would annoy one's hearing more than any golden saying could.

2. *Mr. M.* :—The story is this. “A *shoshidai*, or governor, of ancient Kyōto, called Itakura Daijen, was known as

はち ちじ に イタクラ、ダイゼン ど いふ ひど  
が ありまして、けんしや だ ど いふ ひやう-  
ばん で ありました。その ころ おなじ まち  
に すむ ふたり の ひど が ありまして、  
じめん の さかひ の こと について けんくわ  
を いたしまして、いつち の できない ところ  
から ふたり とも そしょう を いたしました。  
が、ひとり の をどこ は その あひだ に  
ない で ダイゼン こう の ところ へ  
たづねて ゆきました。ソレハ その じぶん は  
まだ なつ の はじめ で ありました の で  
その をどこ は ダイゼン こう へ じぶん の  
はだけ に できた はつもの しんうり を  
おくらう と した の です。そこで その  
をどこ は ダイゼン こう の くりや へ めづ-  
らしい うり を たくさん といけまして、  
じぶん は かう して ちじ を て に いれた  
から かつ に ちがひない と しんじて をり-  
ました。したがつて しんばい を も せず たの-  
しんで をりました が、やがて にちげん に  
なります と、やくしよ の はう から ふたり  
の どちら を あらそへる もの に で、こい  
ど いふ せうくわん が きまして、みんな が  
あつまつた とき に かう いふ めう な こと  
が おこつた の です。すなはち その とき に  
ダイゼン こう は おほぜい の ごく くらゐ  
の たかい やくにん の まへ で、うり を

a wise man. In his time there were two fellow townsmen who had a quarrel over the boundary line of their lands. They made a suit at law out of their disagreement. One of the men, meanwhile, went secretly to Lord Itakura's house. The season was still at the beginning of summer. He wished to make a present to Lord Itakura of some early melons, the first fruits of his field. He delivered many rare ones at Lord Itakura's kitchen. He was confident that, in this way he would win the governor over to his side, and thus gain a victory. He was consequently happy and unconcerned. In due time the government summoned the two disputants about the land to appear. When all had assembled, this extraordinary thing occurred. Lord Itakura, in the presence of many officers of the highest rank, turning to the man who had brought the melons to him, said in a clear, loud voice, 'Many thanks for the delicious melons you gave me the other day. As to the land business, it will be well for you to let your neighbor have at once the boundary in question.' The man who had secretly taken the melons to Lord Itakura's house grew very red in the face. He obeyed with fear. He yielded the land to his neighbor. Then, all the people in court went back to their homes." That is the story. Our children read it. Don't you think that the man who attempted to bribe the governor was rather annoyed by what he heard?



もつて きた をどこ に むかつて はつきり と  
した おほき な こゑ で「この あひだ は  
うまい うり を おくつて くれて まこと に  
ありがたい。 さて、 また、 どの こゝ に  
ついて は、 もんちやく に なつて をる さかひ  
を、 すぐさま となり の をどこ に わたし  
たら よからう。」 と いひました。 ダイゼン  
この ところ へ ない で うり を もつて  
ゆきました をどこ は まつか に なつて  
かしこまりまして、 となり の をどこ に どの  
を わたしました の で、 やくしよ の ひど  
も みな うち へ かへりました。』 はなし と  
まうします の は かう いふ の で ございます。  
わが くに の こどもら も この はなし を  
よみます が、 あなた は ちじ に まひなひ  
を やらう と した をどこ は あゝ いふ  
こと を きいた とき に こまつた と おも  
はれません か。

3.—おもひます とも、 きんげん も さう いふ  
ふう に なる と いや な こと を する やう  
です。 すこし ゆかう じや ありません か。 も  
う ひる です。

---

3.—I should say so. Put in that way I suppose a golden saying can do disagreeable work. Well, let us go on. It is almost noon.

---

だい さんじう く

ゆ も

ゆだん たい てき。

1. ミカタ-し:—こゝらの じめん が かいりよう  
され やう と しどる の は たいへん けつこう  
です。この やま の した の みち だ の  
あの あたらしい みぞ なぞ は よほど よく  
なりました。いちじ は この もり を くさ-だ-  
らけ に して すてゝ おく の か と おもつて  
をりました が。

2. ロビンソン-し:—わたくし が はじめて ニホン  
へ きました とき から みる と こうえん の  
ぜんたい の けしき は よほど よく なりまし-  
た。ぢめん も よく ていれ が できて みち  
も きれい に なつて をります。にじふ-ねん  
いぜん に は じない が かう いふ こと に  
ならう と は おもひ も よらぬ こと で あり-  
ましたらう。その じぶん こゝ に あつた けつ-  
こう な たてもの は みたい もの で ありま-  
した。

3.—わたくし は よく おぼえて をります。その  
とき の くわじ は、やつた ことは ひどう  
ございます が、じつ に りつば で ございました。  
あすこの おほき な あかもん は たいてい もと

## XXXIX. PROVERB FOR (㉑) YU.

*Negligence is a great enemy.*

1. *Mr. M.*:—I am glad to see that something is being done to improve these grounds. This walk down the hill, and these new waterways are a great change for the better. I thought at one time that the grove would be left to run to weeds and ruin.

1. *Mr. R.*:—The whole park looks better than it did when I first came to Japan. The grounds are better cared for. The walks are kept clean. There must have been rather a hopeless outlook for the temple grounds twenty years ago. I should like to see the splendid building that stood here then.

3.—I remember it. The fire was a grand sight, bad as its work was. The big red gate there remains pretty much unchanged. But it has been shamefully neglected, along with the rest of the buildings here. Better times, however, are coming for both the buildings and grounds. So many

の とほり です が、ほか の こゝ に ある  
たても の ど おなじく すつかり うつちやつて  
ありました。しかし だん <sup>く</sup> たても の も じめん  
も いゝ じせつ に むかつて まあります。  
こゝ に はうむつて ある 「ショウグン」 の か  
ず は よほど おほう ございます から、「あしん」  
の せんさう の ため に うつちやつて あつた  
こと を その まゝ に しどく の は こく  
ちよく の ひどつ です。せいふ は しょうけう の  
ほじよ は まつたく たつ に しろ、こゝ の  
「トクガハ、シャウグン」 の やしろ だけは ほ  
ぞん しなければ なりません。

4.—わたくし は この ふるい りつば な かね  
は やがて よく しまつ を される だらう と  
おもひます。この かね は わたくし の みた  
かね の うち で いちばん はでやか で、いち  
ばん ね が ふかう ございます。たび <sup>く</sup> あさ  
の よ-じ じぶん に その おと を きゝます  
が、その とき の くうき は まる で その  
ふかい あんがく と いつしよ に うごく やう  
で ございます。

5.—この やう に おほき な からかね の  
どうろう が いく-れつ と なく ある の を  
みます と、むかし の 「シャウグン」 の けん  
りよく の つよかつた こと が じつ に よく  
わかります。こゝ の どうろう の かず は

of the Shōguns are buried here, that it would be a national disgrace, if the neglect which arose out of the war of the Restoration were allowed to continue. Even though the government may withdraw its support wholly from religion, these shrines of the Tokugawa Shōguns ought to be preserved.

4.—I hope that this grand old bell will soon be well housed. It has one of the richest tones, and it has the deepest tone, I ever heard. Often, in the morning at four o'clock, I hear it. The air then seems actually to throb with its profound music.

5.—These rows upon rows of great bronze lanterns impress me deeply with the power of the old Shōgunate. There are two hundred and twelve of them, they say. And how many of these big stone lanterns there are, I do not know. All are presents from daimyōs in memory of their lords, the Shōguns, of the middle of the last century.



みな で ひやく-じう-に ある さう です が、  
あそこ の おほき な いしどうらう は どれだ-  
け ある か しれません。これ は みな この  
まへ の せいき の なかどろ じぶん に「ダイ-  
ミヤウ」 だち が「シャウグン」へ の きねん  
に けんじやう した の です。

## だい 志じふ め 絶

めくら へび に おぢず。

(ふたり は ニテンモン を いでゝ ほん-  
みち に うつりし が、ミカタ-し は ひとり  
の つうかうにん を みとめて ロビンソン-し  
に むかひ。)

1. ミカタ-し:—いま とほつて いつた をどこ  
は ぐく ふかう な め に あつた もの です。  
あなたの おつしやつた やう に ひど を  
しんじ すゝして なんぎ に あつた の で  
は なく、だれ でも あいて に する ひど  
を うたがつた はう です が、たい とき に  
よつて ひど を みる こと が できず、また  
とき に よつて ひど を みやう と しな  
い をどこ で あつた の で、この あひだ の

---

XL. PROVERB FOR (♣) *ME.*

*A blind man is not afraid of a snake.*

(*The two friends pass through the Ni-ten-mon on to the public road. Mr. Mikata recognizes a man who is passing. He then speaks to Mr. Robinson.*)

1. *Mr. M.* :—There is a man who has just gone through a most unfortunate experience. He is not one of your victims of misplaced confidence. He is ready enough to suspect the men he deals with. But he is a man who sometimes can not see, and who sometimes will not see. His last experience came out of both these troubles.

こと なども この ふたつ の ふつがう から  
おこつた の です。

2. ロビンソン-し:—それ は どう した こと  
です か。

3.—あの をどこ に は じふんの こ が  
ありません でして、しち-ねん ほど まへ に  
わかい をどこ を やうし に して、じふんの  
むすめ の をつと に しましたが、こんいん  
ご さん-ねん ほど にて むすめ は しに-  
ました。わかい をどこ は むすめ の いき-  
てる じふん から で さへ ばくちとき で  
ありまして、いま とほつて いつた をどこ が  
しやうばい を やめて いんきよ を して  
やうし を かはり に たて やう と した  
とき など は しんるゐ が いぞん を いひ、  
やうし の あくじ を ちゝあや に つげました  
が、どう いふ もの でした か あの おどこ  
は ちつと も その こ の わるい こと を  
まこと と おもはず、かへつて しんるゐ が  
わるい たくみ を もつて をる と うたがつ-  
て をりました。が、たうとう やうし が ひど-  
い わる-もの で ばくち とき の うへ に  
どろばう で ある と いふ こと を さどつて  
かなしむ やう に なりました。しかし これ と  
いふ の も じふん が わるい の で、よ に  
は ひと を みる こと が できぬ もの ほど

2. *Mr. R.* :—How was that?

3.—He has no children of his own. About seven years ago he adopted a young fellow. He made him the husband of his daughter. The daughter died about three years after the marriage. The young fellow had become a gambler, even while his wife was alive. That man who just passed proposed to retire from his business (become *inkyō*), and to put his adopted son in charge of it. His own family relatives objected. The son was even accused of his vices to the father. But, somehow, the father would believe nothing wrong of the boy. He rather suspected his relatives of interested motives. In the end he found out to his sorrow that the boy was a rascal,—a gambler and a thief. But he has himself to blame. There are none so blind as those who will not see. (*Entering the Kwankōba.*) Not many people are out buying to-day.

はなはだしい めくら は ありません。(くわん-  
こうば に いりながら) けふ は かひ-もの  
に でかけて をる ひど は すくない やう  
です ね。

4—おほく の きやく に とつて は しん-  
ねん の のち が はや すぎる じや あり-  
ません か。 わたくし が じふにぐわつ に  
こゝへ きました とき など は ぐんじゆ の  
なか を とほられぬ ほど の ひどごみ で  
ありました。

\*

\*

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5—あ-き に あふ やう な かゝみ が  
ありました か。

6—これ が いち-ばん いい やう です。  
わたくし は ニホン の しゃうにん が みな  
その しなもの に しゃう-ふだ を つけて  
くれれば いい と おもひます。 しなもの に  
ついてる ねだん より いち-もん も ちがはぬ  
と いふ こと が わかる と、 きつと おび-  
たいしい きやく が ついて まゐりませう。

4.—I suppose it is too soon after the New Year for many buyers. I was here in December. It was so crowded then that one could scarcely move along the passages.

\* \* \* \* \*

5. *Mr. M.* :—Have you found a glass to suit you.

6.—I think this one will do very well. I wish that all the Japanese merchants would adopt fixed-prices for their goods. The knowledge that here there is no change whatever from the figures marked on the articles brings hosts of purchasers.

---



だい 志じふ いち

み ん

みめ より こゝろ。

1. ロビンソン-し:—まち の はう から もどり-  
ませう。あたらしい はし を ちよいと みたう  
ございます から。しく-かいせい も だんく はか-  
どつて まいります。わたくし は トウキヤウ を  
かいせい しゃう と いふ くはだて の こど  
を おもふ たびごと に、いつ も かんじます。  
ひやく-にじふ-ねん かゝつて できる くはだて  
を さいよう し、こうじ の ため に におく-  
しせん-まん-ねん、すなはち いちねん に 一  
ひやく-まん-ねん あて つひやさるゝ さう です  
ね。

2. ミカタ-し:—さう です。すつかり この まち  
を つくり-かへて、りつば な おほみち だ の、  
よい すみだう だ の、それ から こうねん だ  
の、でんきどう だ の の ある まち に する  
つもり でせう。じつ に おほき な かんがへ  
です。しかし これ も「メイヲ」の あひだ に  
おこつた ほか の こど と ちがひ は しませ-  
ん。

3.—ニホン の ひど が たいへん ておくれ  
に なつた こど を とりかへさう と される

XLI. PROVERB FOR (み) *MI*.*The heart rather than the face.*

1. *Mr. R.* :—Let us go back by the street. I wish to take a look at the new bridge. The city improvements are going forward steadily. I never think of the plans made for the transformation of Tōkyō without wonder. Plans for one hundred and twenty years work, I am told, have been drafted. Two hundred and forty millions of *yen* are to be expended on the work, that is, two millions each year.

2. *Mr. M.* :—Yes, I believe it is proposed to make the city over so that it shall be a city of splendid avenues, good drainage, parks and lighting. Truly, a big idea! But it is just like everything else that has sprung up during Meiji.

3.—I am not surprised at the determination of your people to make up for long-lost time. I sometimes ask, however,

の は もつとも た ど おもひます が、ニホン  
 じんの ほんたうの しんぽ は さう いふ  
 ぐわいぶ の りえき に どものふ か しらん  
 と おもひます。

4.—その こと は いくたび も お-はなし  
 まうした こと です が わたくし の しんずる  
 ところ は これ までも まうし-あげました  
 とほり、あなた の おほい に たつとばれる  
 ところ の もの も うつちやられる こと は  
 なからう と いふ の です。あなたは わた-  
 くし-ども が てつがく や しうけう に ふね-  
 つしん な こと を お-どがめ なさいます が、  
 こんにち わたくし を ねつしん に しやう  
 と いふ こと は のぞみ がたい こと で ご-  
 ざいます。われ〈 は まづ われ〈 の いへ  
 を をさめなければ なりません。われ〈 の け-  
 つしん の おこつた の は しうけう の はう  
 で ありません。アメリカ や ヨーロッパ だけ  
 で いふても しうけう の うら に は しや-  
 うばい が ございます。われ〈 が うけい-じやう  
 に よわき こと は せかい かくこく と の  
 かうさい の じやま に なりました から、われ〈  
 は まづ うけい-じやう の じやくてん を  
 のぞかなければ なりません。われ〈 が じ-  
 いう に なり、つよく なれば、ほか の こと-  
 がら は ざうさ が ない と おもひます。

whether the real progress of the people will keep pace with these outside gains.

4.—We have talked that matter over many a time. I believe, as I have often said, that the things you put so much value on will not be neglected. You complain that we take no deep interest in philosophy, or in religion. You really can't expect us to do so, under the circumstances. We must put our home in order, first. Our revolution was not started in the interests of religion. Trade was at the back of it, so far as America and Europe were concerned. Our physical weakness has been in our way in all our intercourse with the Powers among nations. We must get rid of our physical inferiority first. The other things will more easily come when we are free and strong.

5.—わたくし は じふぶん に あなたの お-  
ころ を くみとつて をります から、この う-  
へ あなた に たいして ぎろん は しません  
が、とにかく わたくし も わたくし の ほんい  
を まもります。あよそ ニホン で も また  
は いかなる せかい の じんみん で も えらく-  
なり じいう に なる の に は たましひ に  
のみ よる と いふ こと は まちがひ の ない  
こと です。

## だい 志じふ に し 志

志ゆ み まじはれば あかる なる。

1. ミカタ-し:—あなたは いま どのつて-いつた  
はしや の なかの 志んし を ご-ぞんじ で-  
す か。

2. ロビンソン-し:—き が つきません でした  
が、どなた でした か。

3.—イセイ-さん です が、むろん ご-ぞんじ  
でせう。あの ひど が わが くに の せいねん  
と ちうねん の ひど に およぼした せい  
りよく は、トウキヤウ に をる どの ひど より  
も よけい です。

4.—ハイ、むろん わたくし は ひやうばん を

5.—I sympathize with you too much to argue long against you. But, after all, I go back to my regular position. It is true of the Japanese, and of every people in the world, that by “the soul only they shall be great and free.”

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XLII. PROVERB FOR (ㄥ) *SHI*.

*He who handles vermilion is stained red.*

1. *Mr. M*.:—Do you know that gentleman who was in the carriage just driven by?

2. *Mr. R*.:—I did not notice. Who was it?

3.—That was Mr. Isei. You know of him, of course. He has had more of the young and middle-aged men of the country under his influence than any other man in Tōkyō.

4.—Yes, of course I have heard of him. If there were



きました。もし ニホン に この やう な  
ひと が せん-にん も, イヤ, ひやく-にん も あ-  
つた なら, すくなく と も この く に の  
つぎ の じだい の こと について は いつ-  
どきの しんぱい も ありません。あの ひど  
は こゝろ と いひ, あこなひ と いひ, からだ  
と いひ, をどこ の てほん です。もし も  
ひと が たにん と まじはつた ため に かは-  
る こと が できる なら, ニホン に は おも  
に イセイ-さん から 玄ぶんの いゝ ところ  
を もらつた ひど は なん-せん-にん ある  
か 志れません。

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5.—ちよつと あ-より なさいません か。ちやう-  
ど めしどぎ です から。いかい です。

6.—ありがたう ございます が, この つぎ に  
いたしませう。たく に したく も できて を-  
ります し, それ に あし も めれて をり-  
ます から。志も が どけた の で みち が  
たいへん わるう ございます。くつ を めいで,  
くつたび を かへなければ なりません。ど-  
うぞ おくさま に よろしく おつしやつて く-  
ださいまし。

7.—あぢ の いゝ しなみかん が あります  
から, ひるから せう  $\left\{ \begin{array}{l} \text{あ-どいけ} \\ \text{まうしませ-} \end{array} \right.$  う。

a thousand such as he in Japan, or even a hundred, no one need have an hour's solicitude for the country for at least three generations to come. He is a model man himself, mentally, morally and physically. So far as men can be shaped by contact with others, there are thousands of men in Japan who owe most of what is best in them to Mr. Isei.

\* \* \* \* \*

5.—Come in for a few moments! It is just tiffin time. Come in!

6.—Thank you! Not to-day. My tiffin is awaiting me. Besides, my feet are wet. The roads are very muddy from the melted frost. I must get off my shoes and make a change of socks. My best regards to Mrs. Mikata.

7.—I have some delicious Chinese oranges. I shall send you some this afternoon.

8.—いつ も どうも ありがたう ございます。

だい 志じふ さん

ゑ

ゑは は にくい もの に あたへ よ。

(ミカタ-し の いへ にて。)

1. ミカタ-し :—この へや は あなたの たいへん ござすき な へや で ございます。あなたの ござうちく に したがひました が、こゝは いゝ やう です。てんき は どう ですか。

2. ロビンソン-し :—ゆき は やん で、そらは だんく きれいに はれて くる やう です。くもの なか から つき が であたり はいつたり してる の が みえまして、よる の けしき は まる で せんじんの くにの やう で ございます。わたくし は いま つきの ひかり が ゆき や、き を てらす の を みやう と おもつて でき ましたが、こなたの お-には は まる で せんじんの やしきの やう に なりました。

3.—それ は にはか-ばれ で ございます。いち-じ-かん ほど まへ に は ゆき が ひどく ふつて をりました。

8.—You are always doing me favors.

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XLIII. PROVERB FOR (Z) E (WE).

*Give food even to detestable things.*

*(At Mr. Mikata's house.)*

1. Mr. M:—You find me, you see, in the room you enjoy so much. I am taking your advice, and I like it, too. How is the weather?

2. M. R:—It has stopped snowing. It is clearing off beautifully. You should see the moon sailing in and out among the clouds. The night is like fairy-land. I came over just for the sake of seeing the moon-light upon the snow and the trees. Your garden is transformed into a wizard's palace.

3.—It is a sudden clear off. An hour ago the snow was falling heavily.

4.—さう でした。 わたくし も こん—や は  
 やすまう と して をりました が、 さきがた  
 らうか へ でました とき に、 には が ひる  
 の やう に あかるくて、 くさむら も き も  
 かき も いけがき も やね も すつかり ゆき  
 で もつて おほはれて、 つき の ひかり を  
 うけて きらく して をりました。 が、 あした  
 あさ はやく ひ が でゝ きます と、 この  
 きれい な もの が みんな なくなる で あらう  
 と おもひました ゆゑ、 この ふしぎ な せかい  
 を みのがす の が いや で、 でゝ きた の  
 で ございます。 こゝ へ きて お—うち の  
 には を ごらん なさいません か。

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5.—ヤア、 ドウモ、 なに も か も かはつた  
 こと。

6.—ゆき が ふつた ため、 き が みな それ  
 の せいしつ を あらはした で ありません か。  
 まつ も かき も すぎ も もみ も かへで  
 も ざくろ も やなぎ も あらゆる くさばな  
 も みんな たいへん に ちがつた で あり  
 ません か。 それ に あの むめ の はな は  
 ゆき で おほはれてる ため に きのふ の  
 ありさま から みる と きめう な ちがひ で  
 ありません か。 なに も か も じつ に めう  
 です ね。

4.—So it was! I had settled down for the evening. But I went out into my corridor a few minutes ago. My garden was almost as bright as day. All the bushes and trees, the fence, the hedge and the roofs, were covered with snow, and were glistening in the moon-light. I know that to-morrow the sun will spoil all the beauty early in the morning. I did not want to miss seeing the magic world that the snow has made, so I came out. I have had an entrancing walk. Come, look at your own garden. \* \* \*

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5.—Marvellous! How it is all changed!

6.—Do you see how the snow brings out the individual character of each tree? The pine, the cryptomeria, the fir, the pomegranate, the maple, the willow, all the shrubs, how distinct they are! And what a queer contrast those plum blossoms make with what they were yesterday, being covered with snow. Oh! how exquisite it all is!



7.—ふゆ に なつて から これ が ほんたう  
の はつゆき です。

8.—わたくし は もう ふゆ が すんだ と  
おもつて をりまして、 ツヒ いつさくじつ の  
こと でした が、 カメ井ド へ ぐはりよう-ばい  
を み に ゆきました。 けふ は カハサキ の  
そば の カマダ の ばい-えん へ ゆかう と  
おもつて をりました が、 わたくし は カメ井ド  
の より カマダ の はう が いい と おもひ-  
ます。

9.—はいらう じや ありません か。 あさ に  
なつて も いち-じ-かん や に-じ-かん は  
この ふしぎ などち に をる こと が でき-  
ませう から、 わたくし は はやく おきて みる  
こと に いたします。 ひ の そば へ よつて  
お-あたん なさい。 わたくし は いままで むかし  
の 志 を よんで をりました が、 あなた は  
ニホン の 志 を ご-ぞんじ です か。

10.—ほん の すこし です、 みほん だ と  
いつて ひどつ ふたつ ほつく と たんか と  
を くれた ひど が ありました が、 よほど  
つくり-かた の むづかしい 志 の やう で  
ございます。 ほつく や たんか など に せうぶんの  
いみを いれる に は、 よほど ことば の  
じくれん が なければ なりますまい。

7.—This is the first real snow-fall we have had this winter.

8.—I thought that the winter was over. Only the day before yesterday I was at Kameido to see the old dragon plum-trees.—(*Gwaryōbai*). I intended to go to-day to the Kamada garden near Kawasaki. I think I prefer it to the garden at Kameido.

9.—Let us go in. For an hour or two in the morning we shall be in wonder-land. I shall get up early to look at it. Draw your chair to the fire and be comfortable. I have just been reading some old poems. Do you know Japanese poetry?

10.—Very little. A friend once gave me a few specimens of it, the *hokku* and the *tanka*. It must be rather a difficult kind of verse making. To get complete sense and expression into the *hokku*, or even into the *tanka*, must require a great deal of word-skill.

11.—よい いみ を 入れる に は その  
とほり です。

12.—マア どう でせう。 たつた ご しち  
ご の めん の さん-く で、 し が ひどつ  
でき、 ご しち ご しち しち の めん の  
ご-く で も ひどつ の し が できる の  
です。 じつ に おどろきいる くみたて じゃ  
ありません か。 イギリス の たんし など は  
ひじやう に まづい です。

13.—しかし わが くに の ぶんがくか の  
うち には かう いふ ぶんしやう を よほど  
よく やつた ひど が ございます。 むかし の  
きふじん は たいてい この こど に おほく  
の じかん を つひやしました。 わたくし は  
だいいま まで ある くわうごう の かゝれた  
たんか を よんで をりました が。 かう いふ  
の です。

しんだらば  
やく な うめる な  
の に すてて  
やせたる いぬ の  
はら を こやせ よ。

わたくし が しんだ さき に、 わたくし を やく な  
わたくし を うめる な。 の に わたくし を すて  
やせた いぬ の すき-はら を こやせ よ。

11.—Yes! To get *good* sense into them does.

12.—Just think! Three lines of only five, seven, and five syllables for one complete poem; and five lines of five, seven, five, seven, and seven syllables, for another kind of complete poem. Such writing would drive me wild. The English sonnet is bad enough.

13.—But some of our writers have been very successful with this kind of writing. Many of the ladies in the ancient days devoted a good deal of time to the art. I have just been reading a *tanka* written by an empress. Here it is :—

“*Shindaraba,*  
*Yakuna, umeruna,*  
*No ni sutete,*  
*Yasetaru inu no*  
*Hara wo koyase yo.”*

(When I die, burn me not, bury me not. Into the wilderness cast me, that the starving dogs may fill their empty stomachs.)

14.—じやうず に できて をります が、きめう  
な ねがひ です ね。

15.—ところ が きめう で ない の です。  
かう いふ なさけ-ごゝろ は むかし の わが  
くに の ふんがく、 こと に ぶつけう が  
じやうどう-しゃくわい に おこなはれて をつた  
じぶん に は たび／＼ ありました。あの くわう-  
ごう は ひ や むし の ため に からだ  
を なくして しまふ より、 かはいさう な  
けだもの を たすけた はう が よほど すぐ  
と おもはれた の です。もう ひどつ たんか  
が ござります。かたち は あまり よく あり-  
ません が、 いみ の おもしろい ところ から  
ちよつと よみませう。わたくし は この うた  
と やま の うへ の をしへ に ある こと  
と あまり ちがはない か と おもひます。

にくまれて

にくみ かへす な

にくまれろ、

にくみ にくまれ

はてし なければ。

にくまるい さ も にくみ に にくみ を かへす な。  
にくみ を うけ よ。もし にくみ に にくみ を かへさば  
にくみ は ばてざらん。

16.—ようにん と いふ こと の よき  
をしへ です。しかし わたくし は やま の

14.—Skilfully done! But what a strange wish!

15.—Oh no! Such humane feeling often appeared in our ancient literature, especially when Buddhism had the upper classes under its influence. The empress considered her body put to a much higher use in saving even a miserable outcast beast, than in feeding either fire or worms. Here is another *tanka*. It is not perfect in form, but I want to read it for the sentiment it expresses. I can not see much difference between this and some parts of the “Sermon on the Mount.”

“ *Nikumarete*

*Nikumi kassu na.*

*Nikumarerero.*

*Nikumi nikumare*

*Hateshi nakereba.”*

(If you are hated hate, for hate do not return. Receive the hatred. If you give hatred for hate, hating has no end.)

16.—An admirable lesson in tolerance! But I am sure that the “Sermon on the Mount” goes farther and higher



うへ の をしへ の はう が これ より も  
 いつさう ひろくて かうしやう だ と おもひ  
 ます。こゝ に をしへて ある きしつ は しのぶ  
 と いふ こと だけ で、ゆるす と いふ こと  
 で ありません。けれども エス は しのぶ  
 こと を をしへし のみならず、ゆるす こと  
 を も をしへ。ゆるす こと を をしへし のみ  
 ならず、にくむ ところ の もの を も あい  
 せ よ、いぢわるく わるくち を いふて くる  
 しめる ところ の もの を も あいせ よ と  
 をしへました。

だい 志じふ し

ひ

ひと の よ を わたる は まろきはし の  
 ごとし。

1. ミカタ-し:—あなた の ごせつ は ご  
 もつとも の やう で ございます。しかし  
キリスト の きそく は せいじやだち に あた  
 へた の で、よわたり を する こと に あた  
 へた の で ない やう で ございます。もつとも  
 むかしの やう な けんくわ-ずき な きしやう  
 を おこして は なりますまい。この たんか は  
 いかい です。

than this. The disposition taught here is mere endurance. It is not forgiveness. Jesus taught not only endurance, but forgiveness, too ; and not only forgiveness, but love to them that hate, and love even to those who spitefully abuse and persecute.

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XLIV. PROVERB FOR (U) **HI.**

*Man's journey through this world is like  
crossing a round-bridge.*

1. *Mr. M.* :—I suppose you are right. But Christ's law seems given for saints, not for men of the every-day world. However, we shall not take up our old bone of contention. What do you think of this *tanka* ?

ふじ の やま

のぼりて みれば

なに も なし。

よき も あしき も

わが ところ かな。

フジ-さん に のぼりて せかい を みる に。 み よ。  
なに も なし。 されば よき も また あしき も たゞ わが  
おもひ に ある のみ なり。

2. ロビンソン-し:—わたくし の てつがく に  
する に は ちつど ふかう ございます。 イヤ  
かうしやう-すぎる と まうした はう が  
いゝ か も しれません。 この し を つくつた  
ひど は なに を おもつて ゐた の で ござい-  
ませう。 いつ か あなた が わたくし へ の  
お-はなし に, フジ の やま の うへ から  
みる と せかい が みな ひらつたく なつて  
やま も たに も のはらの やう に みえる  
と おつしやつた の を おぼえて をります  
が, この たんか を かいた ひど も, じぶん  
の もつて をつた てつがく から みる と, よ  
の なか の ぜん あく が なくなる と  
おもつて ゐた の でせう か。 あるひは  
また ぶつけう の をしへ を をしへ やう と  
おもつて, いのち と いふ もの は みな  
まよい で ある と か, また は 悪んばう の  
やま の うへ に ふしぎ な もの が ある  
と おもつて ゐて, しまい に なんに も ない

“ *Fuji no yama*  
    *Noborite mireba*  
*Nani mo nashi.*  
    *Yoki mo ashiki mo*  
    *Waga kokoro kana.*”

(When I ascend Mount Fuji and thence view the world, see! there is nothing. So, good and also evil are only in my feeling.)

2. *Mr. R.*:—That is rather deep for my philosophy, or, I should say, too high for it. What did the poet mean? I remember, you told me once that from the top of Mount Fuji all the world is flattened out so, that hills and valleys look like a plain. Did the writer of this *tanka* mean, that from the heights of such philosophy as his, the good and evil of the world disappear? Or, did he mean to teach a lesson of Buddhism, that all life is an illusion? Or, that life is like the dream of him who puts wonderful things on far off summits, only to find that they are not there when he scales the heights?

と いふ こ と を さどつた ひ と の ゆめ の  
やうだ と いつた の でせう か。

3.—それ は どうだ か わたくし に は わ-  
かりません。わたくし は たゞ し を よみます  
から、あなた は ど-つがふ の いゝ やう に  
お-はんじ なさいまし。

4.—その お-ことば で あなた に お-たづね  
まうしたい と おもつて いた こ と を お-  
もひだしました。この あひだ カメ井ド へ ゆき-  
ました とき に ふじ の には の ある お-  
てら へ ちよつと よりまして、そこ に ある  
はんゑんけい の はし を わたつて きました。  
が、いぜん わたくし は ミヤジマ の じない  
で も おなじ はし の おほきい の を わた-  
つた こ と が あり、その ほか はうぐ で  
おんなじい はし の おほきい の を いろく  
みた こ と が ありました の で、さきがた  
これ から まだ お-はなし しなければ ならぬ  
ことわざ の こ と に なりました とき、あなた  
は ひ の じ に ひ と の いのち は まるき-  
ばし の こどし と いふ の を お-えらび に  
なりましたが、わたくし は カメ井ド の はし  
に はひあがる の に も、ミヤジマ の はし  
に はひあがる の に も、よほど ほね が をれ-  
ました から、あなた に お-たづね まうしたい  
の は、ひ の こど-わざ を つくつた ひ と

3.—I do not know. I read the poem, and you can make it fit your own divinations.

4.—That brings to mind something I wanted to ask you. When I was at Kameido the other day, I stopped in for a moment at the temple where the wistaria garden is. I went over the semi-circular bridge there. I have been over a much larger bridge of the same kind in the temple grounds of Miyajima. I have seen several bridges like these in different parts of the country. Now, a short time ago, in going over the proverbs which we have yet to talk about, you gave one for “*Hi*” which says something about human life being like crossing a round-bridge. I had hard work scrambling over both the Kameido and the Miyajima bridges. I wanted to ask you, whether the maker of the “*Hi*” proverb was not a man who had had a pretty hard life of it. I thought that perhaps he was a priest who had to go every day over one of these round-bridges, on the way to his temple.



は、づゑぶん つらい せいくわつ を おくつた  
ひと で なかつた か ど いふ の です。  
わたくし の かんがへる ところ では この  
ひとは ぼうず で あつて、まいにちく てら  
へ ゆく みち で、こんな まるきばし を  
とほらねば ならなかつた ところ の ひど  
だつたらう と おもふ の です。

5.—あなた は どうも わたくしども の こと  
に ついて むとんぢやく で こまります。あゝ  
いふ はし は なるほど こはい に は ちがひ  
ありません が、はだし で ゆけば わたる の  
に ざうさは ありません。まかし わたくし は  
この ことわざ を つくつた ひど が をしへ  
やう と おもつて あた の は、いのち が  
くう だ と いふ こと で、へいめん から せい  
ねん の ちやうじやう に いたつて また へい  
めん に くだつて くる、うまれて から しぬる  
までの せいくわつ の きよくせん を いつた  
の だ と おもひます。

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6.—もう お-いどま いたしませう。わたくし  
は これ から シバ の こうえん へ よつて  
まゐります。あなた も お-いで に なつて  
あそこの きだの ゆきだの を ぶらん  
なされば いゝ と おもひます が、かう いふ

5.—I am afraid you will never be serious over some of our things. Those bridges are a terror, I know. But go at them barefooted, and they will be easy enough to pass. The proverb-maker, I suppose, had in mind another lesson, —on life's vanity,—the curve of life from birth to death, up from the level to the summit of manhood and down to the level again.

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6.—I must say good night, now. I shall walk over to Shiba Park. I should like to have you go with me and see the trees and the snow there. But I do not think I could get you away from this snug harbor.

らく な ところ から あなた を つれだす  
わけ に は ゆきますまい。

7.—ありがとう ございます が、 こんや は  
ゆきますまい。

8.—ことし は かう いふ きくわい は また  
と ありますまい。 つき は まんげつ で  
あり、 かぜ は なし。 わたくし の ところ の  
うめ を じつ に お-め に かけたう ご-  
ざいます。 おほき な あかい はな が えだ に  
いつばい で、 どう して こぼく が あの やう  
に はでやか に さいた か わからぬ やう  
です。 どうぞ お-をり なさいます な。 そと の  
はう で は もう なに に も か に も、  
ゆき が さん-ずん も つもつて をりませう。  
あした の みち は じつ に ひどい でせう。  
わたくし は こん-や は はら-いつばい けしき  
を みて まあります。 さやう なら。

---

だい 志じふ ご

も へ

もえろひ に は ひ が つき やすい。

1:—しぐわつ なかごろ ミカタ-し ちん の うち  
にて てがみ を よみ をれり。 この て-

7.—Thank you, I won't go out to night.

8.—I know I shall not have such a chance again this year. The moon is at the full. There is no wind. Oh! you should see the old plum-tree at my house. Its branches are crammed with big, red blossoms. You would not imagine that the old ruin could bloom out in such vigorous gorgeousness. Please do not come down stairs! Outside, there must be at least three inches of snow over everything. To morrow, the slush will be fearful. I shall take my fill of the beauty to-night. Good bye!

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XLV. PROVERB FOR ( 8 ) *MO.*

*A charred stick easily takes fire.*

1. (*Mr. Mikata is seated in his garden house in mid-April*

がみ は ロビンソン-し より あくれる もの  
にて、ところづけ は アタミ なり。その もんく  
しも の ごとし。

2:—あなた は わたくし を これ まで より  
も はなはだしい やつきもの だ と おもはれます  
に さうゐ ありますまい が、わたくし は ことし  
は さくら の じゆんれい を して みたくて  
たまりません でした。かう まうしあげまして  
お-わかり に なりませう か。ご-しょうち の  
どほり、この てん に ある やう な うるは-  
しい けしき が じうぶん に みられます ま-  
へ に、あめ かせ など いふ あくしん  
が これ を ほろぼす こと が、おほう ござい-  
ます。ところが、ことし は ながい さむい  
しめつばい ふゆ の ありました あと で  
はる に なります と すつかり こゝろ よく  
そら も せい<sup>く</sup> と して をりまして、こん-  
にち まで も はる の けしき は その まゝ  
で、なくなり さう に は ありません。とを-か  
ほど まへ に わたくし は ウヘノ へ ゆきま-  
した が、はくぶつくわんの ところ まで み-  
ち-ばた に ある おほき な き の つばみ が  
やさしく さいて かゝやいて をる の を みま-  
した の で、にわか に ニホン で いちばん  
よい さくら の めいしよ へ いつて みたい  
こゝろ に なり、よくじつ だれ に も いどま-

*reading a letter. The letter is from Mr. Robinson, and is dated at Atami. It says:—)*

2.—“I know you will think me more of a run-away enthusiast than ever. I could not resist the temptation to make a cherry-blossom pilgrimage this year. Do you know what I mean by that? Every year,—this you know,—for about a fortnight Japan becomes Paradise. Often the powers of evil,—wind and rain,—destroy the celestial beauty before it can be seen in perfection. But this year, after a long, cold, wet winter, spring, with all generous warmth and with cloudless skies, came, and, so far, has remained without seeming to wish to leave us. Ten days ago I was over at Ueno. The sight of the tender, flushing buds of the big trees on the avenue up to the museum, made me long to see for once some of Japan’s most famous cherry-flower places. The next day, without saying good bye to any one, I left by an early train for the west. I can never forget the exquisite charm of the day’s trip. All along the road, the trees, as our Whittier said, were “growing misty green with leafing buds.” In every village and in almost every farm-yard, plum-blossoms still were there, bidding welcome to the new cherry-blossoms. This year the winter



ごひ を し ない で に し の は う へ い ち-  
ばん-ぎしや で た ち ま し た。 が, じ つ に そ の  
ひ の た の し み と い ふ も の は わ す れ る  
こ と は で き ま せ ん。 み ち ば た の き は み な  
ホ井ッチャ の い つ た や う に, 「は の あ る  
つ ば み で う す-あ を く な つ て」 を り ま し て  
ど の は ら に も た い が い の は た け に  
も ま た う め が あ り ま し て, あ た ら し い さ-  
く ら の は な に あ い さ つ を し て を り ま し-  
た。 こ と し は ふ ゆ の す み や う が お そ-  
く つ て, は る の き や う が は や か つ た の  
で, う め と さ く ら の は な を い つ し よ に  
し た, に じ う の た の し み が ご ざ い ま す。 わ-  
た く し は は じ め て の ば ん は ナゴヤ に  
た う ち や く し そ の よ く じ つ は ヒコネ ま で  
ゆ き ま し て, も と, 井イ、カモンノカミ の す ま ひ  
で あ つ た は た ご や に ど ま り ま し た。 井イ、カモ-  
ンノカミ は い ま の よ に な つ て か ら,  
ニホン で は じ め て の し ん ば て き の さ い し-  
や う で し た。 こ の は た ご や は き れ い な  
い へ で ひ ろ く お も む き の あ る う つ く し い  
に は も あ り ま し た。 が, わ た く し の い つ た  
の は さ く ら の じ せ つ に は は や-す ぎ て  
を り ま し た。 こ の ど ち は よ ほ ど た か く て,  
さ ら さ れ て ゐ ま す の で, む ら の ま ち の う ち  
に は ゆ き が み え ま し た。 よ く じ つ の ひ-  
る-ま へ に は, キヤウト へ ゆ き ま し た。 が,

stayed so long, and spring came so fast, that we are having a double feast of plum and cherry-flowers together. The first night I reached Nagoya. The next day I went as far as Hikone. I stayed over the night at a hotel that was once the residence of the Ii-Kamon-no-Kami, the first progressive Prime Minister of Japan under the present order of things. A lovely house and a spacious, tasteful, charming garden. But I was too soon for the cherries. The place is so high and exposed that I found even snow in the streets of the village. Before noon of the next day I was at Kyōto. I had reached there just in time. The next morning I rode out to Arashi-yama, and had several hours of enjoyment. The effect of the hundreds of trees standing out in full blossom from the dark ever-green back-ground of the mountain-side, is exquisite. But the sparkling river mirroring the base of the mountain ; the gaily decorated boats on the water ; the long lines of picnic booths built up on the river-bank opposite Arashi-yama ; and the care-free, merry crowds of sight seers in their best clothes, make one feel as though the world were made only for one to be happy in. The next day I was off for Yoshino. I got there an hour before sun-down. Until night came, I revelled in the luxury of color which day by day is now growing richer over that long, up-hill avenue.

わたくし は ちやうど よい じせつ に ゆき-  
ました の で、よくあさ くるま で アラシヤマ  
へ いつて いくじかん も たのしんで きました。  
あの さんぶく の くろみがいつた ときはぎ  
の あひだ から、すひやつ-ぽん の き が まん-  
かい に なつて ならんでる ありさま は まこ-  
と に みごど でした。それ に また やま  
の ふもど の はう を ぴか< ど ながれて  
ゆく かは や はでやか に かざつて ある かは  
の なか の ふね や、アラシヤマ の むかふ-  
ぎし に たつて をる かり-ぢやや の ぎようれつ  
や、または はれぎ を きて しんぱい も なく  
にぎやか に して をる けんぶつ の ぐんじゆ  
などを みた ときは、よ の なか と いふ  
ものは まる で たのしむ ため に できて を-  
る もの の やう に おもはれました。その よく-  
じつ は ヨシノ の はう へ しゆつたつ して、  
ひ の くれる いちじかん ほど まへ に そこ  
へ つきまして、よる に なる ま で きれい な  
はな の いろ を みて たのしんで をりまし-  
た。はな の いろ は ちやうど あの ながい  
さか の どほり-みち いちめん に、ひに<  
きれい に なつて ゆく さいちう で ありまし-  
た。こゝ で みた こゝろ は かへつた とき に  
みな お-はなし まうしませう。よくじつ は  
また その ち を たちまして、ふつか かゝ-  
つて やま-ごえ に イセ の ヤマダ へ つき-

I shall tell you all about what I saw there, when I get back. The next day I started again, and in two days more had made my way across the hills to Yamada in Ise. I saw the sights of that Mecca of loyal Japanese. I got back to the railway at Tsu the next day, and came on straight to this place, where I am basking in a sunshine almost like that of summer. The glory of the big grove of plum-trees here is not all gone yet. I am going up to see it this afternoon. I may be an enthusiast, but I am having a good time."

ました。こゝはちうぎな ニホン-じんの  
メツカ ともいふべきところでありまし  
て、わたくしはこゝのけしきをけんぶつ  
してよくじつはきしやで ツ へかへり、  
それからすぐにこのち へ きて、  
なつのやうにおもはれるにつこうに  
ひあたりをしてをります。このちにある  
おほきなうめのきのはやしは、まだ  
そのりつばなけしきをなくなしてをり  
ません。けふはごいから、それをみに  
ゆくつもりです。わたくしはどうもや  
つきものかもしれませんが、このころは  
じつにおもしろいことでございます。

だい 志じふ ろく

## せ 勢

せんどろ おほく して ふね やま へのぼる。

(ロビンソン-し の 志よさい。)

1. ミカタ-し:—ア、お-かへり なさいました か。  
お-てがみ を どうも ありがたう ございました。  
たいへん よく きうか を お-つかひ の やう  
でした ね。 いつ お-かへり で ありました  
か。

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XLVI. PROVERB FOR (ੴ) *SE.*

*Too many sailors put the ship ashore.*

*(Mr. Robinson's study.)*

1. *Mr. M.*:—So you are back? Many thanks for your letter. You seem to be making excellent use of your vacation. When did you return?



2. ロビンソン-し:-さく-ばん です。 ろく-じ  
 じぶん に かへる つもり でした が、 はち-  
 じ じぶん まで きしや が 「ステーション」 へ  
 つきません でした。 この ころ の てつだう  
 は ちつと も どのつて をりません。 わたくし  
 は やくにん の はう で その せきにん を  
 わかち-すぎる の で ない か と おもひます。  
 すぐれた やくにん が いち-にん だけ をつた  
 なら、 この こんざつ は きつと をさまる に  
 ちがひ ありません。 じ-しようち の どころ、  
 さく-ねん、 こゝ と カウベ と の あひだ の  
 じかん-へう が せうく かはりました とき など  
 も、 ちつと ばかり きまり が つく まで に  
 は、 ひど-つき の よ も かゝり、 に-しう-  
 かん ほど ど いふ もの は まるきり  
 くわうこく どころ に やつて ゆかう と は  
 しません でした。

3.—まつたく その どころ でした。 わたくし  
 も こゝ と オホサカ と の どちら で どめ-  
 られました。 が、 なん とき に きしや が くる  
 と も、 ゆく と も、 いつかう に しれない  
 の で、 じやうきやく は たい 「ステーション」  
 の そば に といまつて、 どう か なる の を  
 まつて をる だけ でした。

4.—わたくし は いたたい かう いふ こと の  
 おこる の は あらゆる じむ を ひきすべる

2. *Mr. R.* :—Last night. I expected to be at home at about six o'clock, but the train did not reach the station until nearly eight. The railways do not seem to be at all well managed now. I am afraid that the administration is dividing responsibility too much. One first-class manager could bring order out of this chaos, I am sure. Last year, you remember, when the time tables between here and Kyōto were somewhat changed, it was more than a month before anything like regularity was restored. There was about a fortnight when no attempt was made to keep to the published schedules.

3.—Yes, I recollect. I was caught on the road between here and Ōsaka. There was no telling when trains would come or go. The passengers simply stayed about the stations, and waited until something was done.

4.—I suppose that most of the trouble has come from dismissing capable heads of departments, and leaving the

ちから がある ところ の かしら を おひだして、あまる ほどの した-やくにん の すき な ところ に しごと を させる から だ と おもひます。てつだう の はう で も、また ふね の はう で も、じうぶんに ちから があり、また せきにん がある かしら を いち-にん もちゆる の は、いくら できて も たくさんの した-やくにん を もちゆる より は はるか に まし です。

5.—とにかく、あなた が お-かへり なさいまして、うれしう ございます。これ から しばらく は お-うち に いらつしやいませう。

6.—ところ が、あられない の です。もし わるい てんき の ため に さまたげられ さへ しなければ、わたくし は しまひ まで さくら の はな を みる つもり です。ムカウシマ へ は ゆかう と は おもひません が ユガネ井 と ホリノウチ と へ は ゆく つもり です。わたくし は ホリノウチ は さくら の めい-しよ の うち で、いちばん いゝ ところ だ と おもひます。あそこ の はな は たいてい みな おほき な や-ざくら です。さく の も また いちばん をはり です。てんき の いゝ ひ に あそこ へ いつて もど の 「ハチマン」の おない を どのつて 井ノカシラ へ ゆき ます の は、トウキヤウ へん で

service at the mercy of too many under-officers. For a railway, as well as for a ship, one thoroughly competent and responsible head is far better than a dozen, even though skilful, sub-managers.

5.—At any rate I am glad to see you back. I suppose you will rest awhile now at home.

6.—Indeed not! I shall see the cherry-flowers through to the end, unless bad weather stops me. I am not going to Mukōjima. There is too much of a crowd there, on too narrow a road, for real pleasure. But I am going to Koganei and to Hori-no-uchi. Hori-no-uchi is to me one of the most enjoyable of all the cherry-places. The flowers there are nearly all the big, double-blossomed *yae-zakura*. They come last. The ride out there, and to I-no-kashira through the old Hachiman temple grounds in good weather is one of the most attractive, to my liking, of all around Tōkyō.

の わたくし の いちばん すき な あそび で  
 ございます。

## だい 志じふ 志ち す 志

すみかき の なか から めいけん が できる。

1. ミカタ-し:—せんすゐ の ふた を お-とり  
 なさいました ね。 うを は よほど なくなり-  
 ました か。

2. ロビンソン-し:—さん びき だけ は ふゆ の  
 うち に しんだ やう です が, まだ せん-  
 すゐ に は ひやく から うへ をります。  
 たいへん に しあはせ で ございました。 ふた  
 は キヤウト へ ゆく まへ に どころた の  
 です。

3.—ひじやう に おもしろい たび で ござい-  
 ましたらう。 ちつど も あるい てんき に  
 お-あひ で ありません でした か。

4.—イセ の くに を とほつて をります  
 とき, すこし ばかり あめ に あひました。 が,  
 もう ヨシノ の はな を みた あと で あり-  
 まして, あめ も あらし と いふ ほど に  
 ひどく なり は 志ません でした。

XLVII. PROVERB FOR (す) *SU*.

*Famous swords are sometimes made from  
fire-scrapers.*

1. *Mr. M*.:—I see you have taken the cover off your pond. Did you lose many fish?

2. *Mr. R*.:—No! Three, I think, died during the winter. There are more than two hundred in the pond. I have been quite fortunate. I had the cover taken off before I went to Kyōto.

3.—You must have had a wonderful trip. No bad weather at all?

4.—Only a slight shower when I was crossing the Ise country. But I had seen the Yoshino flowers then. The rain did not amount to a storm.



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\*

5.—けふ は ちつど いゝ あ-はなし を  
もつて あがりました。 ちつけんじやう が ち-  
あがりまして、 ハツメイ-はくし は ごぐわつ の  
はじめ から ちつど を はじめ やう と  
して をられます。

6.—ソツナニ はやく になりました か。 よほど  
きびん に あ-やり なさいました ね。

7.—ハイ、 はじめる ちぶん に は すこし  
いはひ を する つもり です が、 あなた も  
どうか あ-いで なさつて くださいません か。  
ごぐわつ やうか の に-じ から 「サソエソテイ」  
で いたします つがふ です。

8.—まゐつて も よければ まこと に けつこう  
です。 こゝろ から わたくし は あ-いはひ  
まうします。

9.—その つぎ に まうしあげましたい の  
は、 ハヤシ さんは ごく ねつしん な さんせい-  
じや に なられまして、 ご-じぶん の きふきん  
を に-ばい に されました うへ、 あの かた  
の ちから の およぶ だけ は、 ハツメイ-  
はくし の じげう の ため に せいふ の  
ほじよ を え やう と して をられます。

10.—それは ますく けつこう です。 わたくし

\* \* \* \*

5.—I came over with a bit of good news for you. The hospital laboratory is finished. Dr. Hatsumei expects to begin work there early in May.

6.—So soon? You have been enterprising.

7.—Yes! We shall have a little celebration at the opening. Will you come? It will be on the 8th of May at two o'clock, at the *San yen-tei*.

8.—I shall be much pleased to be there. I congratulate you with all my heart.

9.—Then I wish to say too, that Mr. Hayashi has become one of our most earnest supporters. He has doubled his subscription and is determined, as far as he can bring it about, to get government assistance for Dr. Hatsumei's work.

10.—Better and better! I give in. I misjudged Mr. Hayashi entirely.

は ほんたう に ハヤシ さん を ごかい して  
をつた の です。

11.—こんにち あがりました の は、 もう  
ひとつ の こと があります の で。 ユウパフ  
ダイシ の 「いろは」 うた を お-め に かけ-  
たい と おもふ の です が、 あなた は ご-  
ぞんじ です か。

12.—イーエ、 みた こと が ございませぬ。

13.—さう です か。 たぶん あなた も おぼえて  
あらつしやいませう が、 さくねん の ふゆ  
あなたの お-はなし の けいこ の ため に  
きめました ことわざ の へう は たいてい  
お-しまい に なりまして、 いま で は のこ-  
らず の ことわざ を いろく の かたち に  
して、 いろく の ばあひ に あてはめて しまひ-  
ました が、 これは よほど あなたの お-やく  
に たつた と おもひます。 かない は あなたの  
お-はなし は モウ たいへん らく に でき-  
て、 まつたく ニホン じん の とほり だ と  
まうして をります。 とにかく、 わたくし-ども  
は いちく 「いろは」 を しらべて たいてい  
できる だけ ひと-どほりの かたち を とらせ-  
ました。 もつとも、 まだ 「ん」 の じ が のこ-  
つて をつて、 これ に あたる ことはご は  
こしらへて ありません。 が、 「ん」 で は どんな  
ぶんしやう を も はじめる こと が できん

11.—Another thing brought me over to-day. I want to show you Kōbō Daishi's *I-ro-ha* hymn. Do you know it?

12.—I never saw it.

13.—Well! Perhaps you have remembered that we are now finishing the list of the proverbs I laid out last fall for your practice-talk. We have had the proverbs in use in all shapes, and under all sorts of circumstances. They have been of great service to you. I can easily see that. Mrs. Mikata says, that you speak now with great ease, and altogether like a Japanese. In one way or another, we have had every one of the *I-ro-ha* before us, and turned them around in almost every ordinary form the syllables can take. There remains the “*N*” character to be sure, for which I did not propose any proverb. But “*N*” can not begin any sentence. We can use it, however, in a way that will not be much out of place. We can put it on to the end of a sentence. I have a proverb for “*N*” used in that place. With that proverb we can appropriately close our *I-ro-ha* talks.

の です。しかし あまり むり で ない やう  
に つかふ こと も できませう。すなはち  
ぶんしやう の をはり に おかれます。ちう  
いふ ふう に した「ん」の じ に ひどつ  
の ことわざ が あります が、この ことわざ  
で「いろは」の はなし を しまつたら てうど  
よからう と おもひます。

14.—どう いふ ふう です か。

だい 志じふ はち

ん

いち じ せん きん。

1. ミカタ-し:—かしこき をしへ に したがへば、  
わたくし-ども の はなし に つかつて をつた  
もんじ は みな せんきん の あたひ が ある  
と いふ の です。

2. ロビンソン-し:—けつこう<sup>くわい</sup>。ソレデハ わたくし-  
し-ども は ひじやう な かねもち です ね。  
しかし マア じようだん は やめまして、わた-  
くし は じつ に せんきん で も つくなふ  
こと が できぬ ほど の こ-しんせつ を  
うけました。

*Watashi wa shiten ni senkin de mo tsukunakute  
koto ga dekinu hodo no koshinsetsu o  
ukemashita.*

14.—How?

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XLVIII. PROVERB FOR (L) N.

*One letter is worth a thousand dollars.*

1. *Mr. M*.:—By accepting the wise saying that every one of the letters we have been using for our talks is worth a thousand pieces of gold.

2. *Mr. R*.:—Well done! How rich we are! But, all joking aside, I am exceedingly indebted to you for a thousand kindnesses! I never could repay them even with a thousand pieces of gold.



3. イ、エ どう いたしまして。「いろは」はもう すみましたが、「いろは」の はなし をさせました いうじやう は まだ すみません。それは なほ す-ねん の あひだ ついく だらう とおもひます。

4.—それ では、あなたは いま まで まな-んで をりました もじ で できてる 志 のうち で をはり の し-く に ある えんせい-てき の はんだん に いつち は なさいます-まい。

5.—どう いふ の です か。

6.—さいしょ の し-く は、さくねん の じ-ふいちぐわつ わたくし の ところ の には でよみました が、あなたは おぼえて お-いでです か。

7.—おぼえて みますと も。おつしやつた とほりに おぼえて みます。

いろ は にほへど  
ちりぬる を  
わが よ たれ ぞ  
つね ならむ。

8.—それ から さきの 「いろは」 の く は チャンパレン-シ に したがへば かう いふ ふうです。

3.—Pray don't mention that! We have gotten through with the *I-ro-ha*, but we have not gotten through with the friendship which has carried us in our talks over the letters. That is to go on, I trust, for many years yet.

4.—You do not, then, accept the pessimistic judgment which makes up the last four lines of the poem that is formed by the characters we have been studying.

5.—How is that?

6.—I repeated the first four lines in my garden last November; do you recollect?

7.—Oh! yes. As you read them :—

*Iro wa nioedo,*  
*Chirinuru wo—*  
*Waga yo tare zo*  
*Tsune naran?*

8.—Then, we have had the rest of the *I-ro-ha* in this shape :—

うゐ の おく やま  
 けふ こえて  
 あさき ゆめ みし  
 ゑひ も せず。

チャソバレン—し は され を やく しまして、  
 「けふ じんせい の やまぢ を こえし も、  
 たい つか の ま の ゆめ を みし のみ  
 にて、ゑひ は せざりき。」と いひました。

9.—イヤ、わたくし は さう いふ しさう を  
 とり は しません。わたくし は じんせい を  
 すて やう と は おもひません。こと に じ  
 んせい に かぞく や、ともだち など が あれ  
 ば なほさら の こと です。それにわたくし  
 ども の「いろは」を まなんだ の も じんせい  
 を きらふ ため で なく して、これ を  
 すいて、もちゆる ため です。モウ、あーいどま  
 いたさねば なりません。これは コウバフダイシ  
 の うた だ と いふ の です か、コフバウ  
ダイシ は これ を みた こと で さへ も  
 ある か おほい に うたがはしひ の です。し  
 かし、て は いゝ て です。うた の なか  
 の く は みな「いろは」じゆん に はじめて  
 ございます。あなたは かな だけ で できた  
 し の いみ を おきらひ なさる と どうやう  
 に、この うた の いみ を も おきらひ な  
 さる か も しれません が、この うた の

“*Ui no oku-yama*  
*Kyō koete,*  
*Asaki yume mishi,*  
*Ei mo sezu :—*

which is, being interpreted, Professor Chamberlain says;—  
“Having to-day crossed the mountain-fastness of existence, I have seen but a fleeting dream, with which I am not intoxicated.”

9.—No! I will let that sentiment go. Life, especially with home and friends in it, I am not willing to give up. We have learned the *I-ro-ha*, I say, not to hate life, but to like it and to use it. I must go now. Here is Kōbō Daishi's hymn. It is very doubtful if Kōbō Daishi ever saw it. But it is a good piece of writing. Each line in it begins in succession with the *I-ro-ha*. You may not like the sentiment of it any more than you do that of the verses made out of the syllabics only. But, as I say, it is a good piece of composition, and you may like to keep it as memento of our *I-ro-ha* talks.

ぶんしやう は、いゝ ぶん だ と おもひます  
 から、「いろは」の はなし を した きねん に  
 ほぞん なさつたら いかい です。

10.—ソレデハ けふ は お-わかれ まうします。  
 はな-み を お-しまひ なさつたら、すぐ に ま-  
 た お-いで なさいまして わたくし かた の  
 には で お-あそび なさいまし。さやうなら。

---

10.—Good bye, for to-day. As soon as you get through with your flower-seeing come over and rest yourself in my garden. Good morning!

---



## いろは わさん。

まへ の しやう の はなし ありし より す-  
じつ の のち なる が、ミカタ-し の もと  
へ ゆうじん ロビンソン-し より いつ-つう の  
てがみ どいきたり。 てがみ の うち に しも  
の ごとき ぶん ありたり。

『せんじつ あなた より きふ-どふ ちう の  
ゆくわい なる あ-はなし の きねん に ちやう-  
だい いたしました「いろは わさん」は ひじ-  
やう に おもしろう ございました。 あなた が  
コウペフ-だいし は この うた を みた こと  
で さへ も ある か しらん と おつしやつた  
の は ご-もつとも で ございます。 わたくし  
の しよき は ご-しようち の とほり ニホン  
の ぶんがく に は くらからぬ はう で あり-  
ます が、この うた は クワイハン と いふ  
ある ばうさんの かゝれた もの だ と いひ-  
ました。 それ から この うた の ひやうだい  
に は「のり の はつ-ね」と ある さう です。  
クワイハン は コウペフ-だいし が ほどけ の  
みち を ニホン の ひと に をしふる ため  
に「いろは」を つくりし ごどく、 じぶん も  
コウペフ-だいし の きねん の ため に だいし  
の つくられました「いろは」の もじ を とり、  
それ を じぶん の うた の く-ごど の

## I-RO-HA HYMN.

A few days after the last conversation took place, Mr. Mikata received from his friend Robinson a letter which, in part, read as follows :—

“I have been exceedingly interested in the *I-ro-ha* hymn which you gave me the other day as a memento of our pleasant talks during the past winter. But you are more than right in your doubt as to whether Kōbō Daishi ever saw it. My secretary, who is, as you know, familiar with Japanese literature, tells me that this hymn was written by a certain Buddhist priest named Kwai Han. I am told also that the book-title of the hymn is *Nori no Hatsu-Ne* or ‘First Note of the Law.’ Kwai Han, it is said, wrote,—as Kōbō Daishi composed the *I-ro-ha* that he might clearly teach the essential law of Buddha to the Japanese people, he would, himself, in honor of his spiritual ancestor, Kōbō, take these same *I-ro-ha* characters and make them the crowns of the separate lines of his own hymn, and thus advance Kōbō’s pious object.—I have been amusing myself with making, from my secretary’s literal translation of the poem, a metrical paraphrase of the lines—line for line. I enclose a copy of my verse to you in exchange for the original hymn you so kindly gave me. I hope that you will keep my offering, as I shall keep your gift, in memory of our winter’s pleasures.”

かしら-じ に して、だいし の きぐわん を  
 とげ やう と した の だ さう で ござい-  
 ます。わたくし は なぐさみ がてら しよき  
 の どのへました この うた の ちよくやく  
 にて ゑい-やく の ま を つくりました。べつし  
 うつし は せんじつ ちやうだい いたしました  
 もと の うた の お-れい に けんじやう  
 いたします。わたくし は あなた の くだされ-  
 もの を ほぞん して おきます から あなた  
 も この しな を きふ-どふ の たのしみ の  
 きねん に ほぞん して お-おき なさる やう  
 に ねがひます。

### のり の はつ-ね。

いたづらごと に ひ を かさね、  
 ろくしゆ るてん の たね を まき、  
 はかなく この よ を すぐす なり。  
 にんげん しやう を うけし より、  
 ほどけ に なる は いま なる ぞ、  
 へんじ も たのめ しんず べし。  
 どうか この よ は ゆめ の よ の、  
 ちり に まじはる うき み なり。  
 りんき はらだち にくて ぐち、

---

*Nori no Hatsu-Ne.*

In spending my days chasing things that are trifles;  
In sowing the seed of the six-fold migration ;  
I pass through the world with my life-purpose baffled.  
Since gaining a birth among those that are human,  
Just now I have learned that I may become godlike,  
So now I seek Buddha's help, trusting the promise.  
This world, after all,—it is only a dream-world ;  
And we, after all, are vain selves with dust mingled.  
Our jealousies, angers and scoffing reproaches,

ぬらくら かざる あく ほう も、  
るいせき つひ に やま と なり、  
をのれ と おつる さんづ がは、  
わが なす わざ の むくひ なり。  
かならず たにん を うらむ まじ。  
よ に ながらへて いなづま の、  
たい いつしやう は ゆめ の よ ぞ、  
れんり と ちぎる つま や こ も、  
それ も しばし の なさけ なり。  
つくつ おもへ わが こゝろ、  
ねんく うき よ に ほだされて、  
なむ と たのみし こゝろ も なし、  
らいせ の こゝろ は ばじ の かぜ、  
むじやう の あらし いつ の こゝろ、  
うそ ばし いふ と うたがふて、  
いま の いま まで ひ を くらし、  
のぞみ は すべて のち の ため、  
おもへば わが み が うらまし や。  
くろう の うち に うれしき は、  
やみ じ を てらす み-ほどけ の、

All evils we do, though disguised by our cunning,  
At last become massed like the bulk of a mountain,  
And we are cast down to "The River of Three Paths;"—  
A fitting reward for our self-prompted actions,  
Whose ills each must bear, never blaming another.  
Live I a long life,—'tis like flashing of lightning.  
Live I but one life,—lo ! 'tis lived in a dream-world.  
Grow I into one life with wife and with children,  
The love of such one life abides but a moment.  
Think how to the depths has my heart been affected !  
Engrossed by my bonds to a world that is fleeting,  
Naught led me to pray,—"*Namu Amida Buddha* ;"  
As wind to a horse-ear were things of the future ;  
Reminded of death's blast, I answered, "When comes it?"  
The preacher I trusted not ; thought he spoke falsely ;  
And so has my time sped to this very moment.  
Desire I thought was for good that would follow ;—  
Oh ! how I lament as I think of what has been.  
But yet in this troubled life comes consolation :—  
Adorable Buddha enlightens the dark way ;



まつせ の しゅじやう を あはれみて、  
 けやく に めぐる あん じひ は、  
 ふち に も やま に も ひし がたし。  
 こうだい むへん の じ-けどう に、  
 えんじ あふ み ぞ ありがたき。  
 てんじやう てんげ を ゆびさして、  
 あまねく しゅじやう を さとし ける。  
 さながら ゆいほう うけし み は。  
 きえ ぶつ ぼう そう の さん ぼう を、  
 ゆめ に も どなへ たてまつれ。  
 めい じ は こゝろ の はな なれば、  
 みだ も らせつ も あらはるゝ。  
 しんぐ こらし ねんず べし。  
 あう り さんづ の せいぐわん は、  
 ひどへ に まんだら いつ けん を、  
 もとめし ぎにし の くどく なり。  
 せめて くせう の とく あれば、  
 すぐ に じやうど に いりぬ べし。



Has pity on all those who live in these last days ;  
To all gives compassion and blessed redemption,  
Whose depth or whose height passes ocean or mountain.  
To Buddha's salvation so bountiful, boundless,  
Thanksgiving forever ;—to me it is given.  
Up pointing towards heaven, down pointing 'neath  
heaven,  
The Buddha sheds light upon all who are living.  
Now, knowing the Law as the Law has been given,  
The blest triple treasure,—Rite, Priesthood and Bud-  
dha,—  
I lift up my song, though I sing in a dream-world.  
If sorrow and knowing are both the mind's flowering ;  
If demon or Buddha with each is attendant ;  
Then let all my faith upon knowing be centered.  
Up-striving, away from "The River of Three Paths,"  
A glance at the Fulness Divine of all Goodness  
Will gladden my eyes,—the reward of my striving.  
Recite then the Prayer ;—for by its mere virtue  
Your pathway will enter the "Land of the Holy."



## NOTES ON THE CONVERSATIONS.

## CONVERSATION FIRST.

だい さん,—“Third,” see paragraph 283, page 180. しやう, “Chapter,” pronounced *shō*, see paragraph 50, 1.

For どうし read どうし,—adverb indicating association or companionship, as here, “Friends together speaking.”

“Proverb,”—を,—accusative sign, see paragraphs 106, and 247. きいて, gerund form of the verb きく, “hear,” see 163; see also 97, “Proverb 1.” and 98, b. じふ,—*ji fu* pronounced *jū*, see 50, 1.

“Place etc.”—literally, “Here as for (it) is Tōkyō’s Mr. Mikata’s house. Mr. Mikata, being in south-fronting room, before (a) flower-garden is doing (a) writing thing.” In this description, given in written rather than in colloquial style, し is substituted for さん, (295,) the ordinary term for “Mr.” なり = colloquial だ, or です, which are contractions of the verb ある, or ござる, “to be,” combined with the particle で, which emphasizes merely the “being” when compounded with these verbs. せる = colloquial してゐる, a combination of the gerund form of する, (197), and the verb いる “be.” It expresses being in action. にて = the colloquial で (250). なし = なくて “doing.” をれり = colloquial いる = “be,” “is.”

SPECIAL EXPLICATION.—It is advisable for the student before entering upon a study of the “Conversations” to familiarize himself with a few special facts concerning the important verbs ある and いる, just spoken of, together with える another much used equivalent of the English “to be.”

a. ある. Simple positive existence, or possession, is indicated by the verb ある, see 273, 274. ある consequently has ordinarily the meaning “there is,” or “(I) have.” For its peculiar forms in inflection, see 167. But a negative conjugation for ある does not exist in speech, excepting the negative probable present, あるまい, see 187. Instead, the adjective form ない meaning “not existing,” is used in its various inflections for the conjugation of ない, see “Inflection of the Adjective,—Negative Forms,” 219, where ない is inflected with あたらしく and ふるく.

b. ある becomes polite when its Main Stem あり is used with ます, for which, see 197. ある becomes yet more polite when, from あります, it becomes ござります, usually in speech ございます. No real change

of meaning takes place with these changes made for the sake of courtesy. **あります** and **ござります** have proper negative conjugations.

c. When the particle **で** is prefixed to **ある** or **ござる** and their various forms of inflection, the meaning of the combined result is that simply of "being." The notion of "possession" disappears. **で** is another form for the gerundial particle **にて**, "being." **である** or **でござる** expresses merely "being." But, as usually spoken, **である**, **であらう** etc., are abbreviated into **だ**, **だらう** (*darō*), **だつた** (*datta*), etc., and **であります**, **でござりませう**, **でございました** etc., become **です**, **でせう**, **でした** etc. see "Examples" in 241 and 243, for the use of some of these forms; see also 192.

d. There are other verbs much used in polite intercourse terminating with **ある**, such as **いらつしやる**, "being in a place" = "dwell," "come," "go;" **くださる** "being in descent" = "condescend," "give from above;" **なさる**, "causing to be" = "deign to do" = "please do;" **おつしやる**, "being under instruction" = "please to communicate to another" = "deign to say." These verbs, like **ござる**, when, for increased courtesy's sake they are combined with **ます**, are as a rule written **いらつしやいます**, **くださいます**, **なさいます**, **おつしやいます** and thus throughout their inflection forms. The imperatives in simple form of these verbs are by usage **いらつしやい**, **ください**, **なさい**, and sometimes **おつしやい**. In more courteous form their imperatives are those regularly formed with **ます**, e.g. **いらつしやいまし**, **なさいまし**, etc. Yet other changes in the inflection of these verbs take place. Most noticeable among these is the elision of the *a* in the terminal **ある** in several other inflection forms than those already noted, e.g. the gerund of **いらつしやる** is not **いらつしやつて** but **いらして**, of **なさる** is not **なさつて** but **なして** etc., etc.

e. **ある**. "State" or "condition of being" finds expression in the verb **ある**, which, chiefly as an auxiliary to other verbs in their gerundial form, gives a continuative force to such verbs. This association of **ある** with other verbs is very like in effect the association of the English verb "to be" with participial forms of other verbs, such as "is writing," "is sleeping," "am studying." **ある** frequently coalesces with the gerund forms by merging its *i* sound into the final sound of the gerund, e.g. **してある** "is doing" may become **してる**; **ねてある**, "is sleeping," **ねてる**. **ある** is conjugated in simple form according to the second conjugation. It appears in polite form with **ます**, as **あります**, etc., etc.

f. **れる**. There is but little, if any, difference in ordinary usage between **れる** and **ある**. Both the words indicate "state" or "condition of being." **れる** may at one time have referred by preference to living or moving beings. The inflection of **れる** is made according to the first conjugation. Its polite form is **れます**.

In the First Conversation the student will find nearly all the specifications of these verbs, here given, amply illustrated.

### REMARK 1.

NOTE. In these notes the *figures* in the middles of the pages refer to the separate remarks of the speakers in the "Conversations." The side *letters a, b, c*, etc. refer to the successive sentences in the "remarks." The *numbers within the text* of the notes refer to the paragraphs of the book, unless otherwise specified.

a. **いりきたり**, = colloquial **はいつてきて**, = "coming entering." **はいつて**, gerund of **はいる**, "enter," 167. **きて** gerund of **くる**, "come," 197. **あいさつをして**, literally "doing greeting" = "bows." **むかひ**,—Main Stem of **むかふ**, (168). "to stand with the face towards." The Japanese phrasing, in somewhat literal form is,—**"Mr. Robinson, coming into this place, makes salutation, and fronting Mr. Mikata"** (says). See 96.

b. **ね-はやり ございます**, etc., 309.

c. **ね-じやま** etc., "Will there not be honorable obstruction?" That is, "If I come in shall I not interrupt you?" The honorific **ね** is used, not because the interruption is worthy of honor, but because everything connected with an honored person spoken to, should be spoken of with respect, 295. For the polite inflection of a verb with **ます**, see 189. See 218, for the form **はやり**, or the adjective forms preceding **ござる**. See 240, for this use of **は**. See 100, for meaning of **か** as used here. **ありますまい** is polite probable present negative form of the verb **ある**, "be," with **ます**. "be." See 189—191.

### 2.

a. **イーエ**, 233. **すこしも**, 309.

b. **ね-かけなさいまし**, 193, e. **かけ**,—Main Stem of **かける**, second conjugation; see 145. The phrase is an abbreviation from **こしをかける**, "to place the loins," = "to sit."

c. **ね-まち まうして ゐた どころ です**. **まち**,—Main Stem of **まつ** (166) "wait." **まうして**,—gerund of verb **まうす** "speak," much used with other verbs as an auxiliary to show respect in address. **ゐた**,—certain past of **ある** "be." **どころ**, literally "place," and has the force



here of the phrase, "just the time when." The sentence is equivalent to "I have just been awaiting you."

## 3.

a. **ありがたう ございます**,—193. 218.

b. **はなはだ**, etc., "Very rude being is (it), but in this way (I) sit." **が** "but," 267. An apology for an awkward manner in taking his place upon the matting in a Japanese room. **はなはだ**, 227.

## 4.

a. **どうぞ**, etc. "Please at (your) honorable convenience (sit down)." **と**,—a polite prefix, 295. The sentence is incomplete, like many sentences heard in Japanese conversation. Here the words "sit down," are not spoken, but understood,—102.

b. **いす は** etc. "As for a chair how is (it)?" **は** pronounced *wa*, see 42. For **は** as used here, 240.

c. **いす の はう**, etc. "The chair's side, cushion than, easy is." **はう**,—"side," is much used in talk to specify persons, things, places. Here it specifies a chair as being much more comfortable for sitting on than a floor-cushion. **より**, gives comparative value to **らく**, see 211. See for construction, 96, *Exception*.

## 5.

a. **イーエ このやうに**, etc,—literally, "In this manner shoving out my feet even, if it is well, this way, on the contrary, is a convenience for me." **やうに**, 229. **も**, 270. **よろし-ければ** conditional present verbal form of the adjective **よろし**, "good," 219. **かつて**, gerundial adverb, 231.

## 6.

a. **さあ** **と**, mark of repetition of the syllable, 74. **さあ**,—exclamation urging compliance with the request, 280. Another example of incomplete speech = "There! At ease!" (place yourself), 102.

b. **と**, 275. **の**, sign of possessive case, 106 and 245. **なか**, here, "intimacy" of friendship. "In our intimacy, ceremony enters not."

c. **コレ**, an exclamation sometimes used in calling a servant; but even here an abrupt direct imperative is replaced by the politer form **もつて 来-いで**, "which in usage, but not literally, means "bring!" 299.

d. **ろまつ な**, etc, literally, "Coarsely made tobacco, but deign to partake." The Japanese are in the habit of depreciating, but merely as a form, their gifts to others, however excellent the things may be. **ろまつ な**, 221. **が**, 267, **めし-あがり**, 297.



## 7.

a. **いかにも**, etc., literally, "Indeed, a splendid garden it is, isn't it?" **けつこり** pronounced *kekkoō*, 55 and 43. **な**, 221. **ぬ**, 280.

b. **こなた**, etc. lit. "As for here (this side) because (**から**) entirely cold wind protected from is, although (**が**) this morning outside really cold wind blowing is, this room as for perfectly warm being is." **まつたく**, (228) from **まつたき**, "whole." **さむい**, (215) from **さむ**, "cold," **から**, 269. **じつに**, "really," 229. **さむい かぜ が**, see for this **が**, 239. **をります が**, see for this **が**, 267. **あつたか**, pron. *attaka*, is a Tōkyō abbreviation of **あたたか**, "warm."

## 8.

a. **かんちう**, etc.,—lit.—"The midst of the cold season even, the sun's shining time during, (**に**) the *shōji* all being left open, (here) one can live," 97. **でも**, (277) a phrase conjunction meaning "even," "although." **ひのとき** **に**, "in the time of the sun's shining." **をられます** potential present form of **をる** to "live," or "be,"—200 and 203.

b. **にうち** **に**, etc. 253. **も**,—270. **いりません** polite negative present form of **いる** "want," "need."

c. **ほんど**, etc., here literally, "Very much, by the sun I can be shone upon, in degree." **ほんど** —— **くらゐ**, expressive of the great measure of the sun's shining. **てりつけられる** present potential of **てりつける** "shine upon."

d. **いっふく** "a sip;" for *fuku* see 281; for change of **ふく** to **ふく** see 122, SPECIAL NOTE. **ね あがり なさいまし**,—polite substitute for the direct imperative, 193, e.

## 9.

a. **ありがたう**,—102.

b. **とき** **に**, etc., somewhat literally,—“Now, (**とき** **に**) recently (この **あひだ**) the proposed (**ね**—**はなし** **いたして** **をきました**, speech-doing-put) conversations (**くわいわ**) although (**が**) to-day (**けふ** **は**) wishing to begin, (**はじめたり** **ございます**), you (**あなた** **は**) as yet (**まだ**) concerning that (**それ** **について**) any good thought (**なにか** **よい** **ね** **が** **かんがへ** **が**) has not been? (**ございせん** **でした** **か**).” Or “Now, although wishing to begin to-day our recently proposed conversations, have you as yet any good plan concerning them?” Study this sentence in connection with the paragraphs 96, 97, 100 and 101. **とき** **に**,—“at the time” = “now,” = “well!” この **あひだ**,—“this while,” = “recently,” = “the other day.” **ね**—**はなし** **いたして** **をきました**

くわいわ,—"speech doing put conversation" = "conversation put into speech," = "conversations we spoke of." The student has already probably noticed the redundancy of verbal forms peculiar to Japanese speech;—as here, the apparently superfluous use of *をさました*. The sense intended is complete without it. Explanatory of the use of this verbal form here, and of much else of the kind appearing in these "Conversations," we quote a note from Prof. Chamberlain's "Hand-book." He says,—“The Japanese have a great fondness for rounding off their sentences by one of the equivalents for “to be,” or by *kuru*, *oku*, *shimau*, or *yaru*. The plain verb, without one or other of these auxiliaries, is apt to sound bald.—Where an English idiom for the most part simply states the occurrence of an action, Japanese idiom delights in describing more particularly the manner of the action's occurrence with reference to the subsidiary ideas of “coming,” “finishing,” etc. which the auxiliaries express. For instance, an English maid-servant, speaking of a piece of dirty linen, will say, ‘I will have it washed, Sir.’ Her Japanese sister would say “*Arawa-shite okimashō*,—lit.,” ‘Having caused (some one) to wash (it, I) will put (it),’ “that is to say,” ‘I will have it washed *and there it will be.*’ The simple verb merely states the dry fact. The addition of the auxiliary makes the action seem to pass vividly before you. The sentence becomes life-like and picturesque.” *けふ* pronounced *kyō* (44). *はじめたり* polite desiderative form of *はじめる*, “begin,” 193. *ついて* gerund of *つく* “cleave to,” “belong.” *について*, 256. *なに* か, 131. *まだ*, 227. *ごさいません* *でした*, 192.

c. *ご-しようち* etc. somewhat literally, “As you know, as for words, already (I am) tolerably acquainted, and (*し*) hearing (*きく* *こと*) also as for the most part (I) understand, but (*が*) when (*ご*) it becomes (*なる*) to (*に*) speaking (*はなす* *こと*) really (*じつ* *に*) (I am) troubled (*ごまします*). *ご-しようち* の *ごほうり*,—lit., “way of honorable assent” = “as you know.” *もう* an abbreviation of *もはや* = “already.” *あ*,—274. For use of *こと* as here *きく* *こと*, and *はなす* *こと*, see 112. *じつ* *に*, 229.

d. *それゆゑ*, etc. lit. “Therefore, by some means, your manner of person, that drill (I) wish to do.” *それゆゑ*, “upon that” = “therefore.” *どうか*, a compound of the interrogative *か*, and the adverb *どう*, “how?” is equivalent to the questioning, “how shall it be done?” and the answering, “somehow or other.” *と*, is a conjunction particle indicating that which has been thought by the speaker,—see 275, b. See also 99.

## 10.

a. しかし, etc. lit., "But only for the sake of (ため のみ に) speaking, (はなし を する), as for the thing called speaking, (はなし を する と いふ の は) rather tedious thing (it) is." と いふ の see 128, 130; but also note that the particle の here stands as an equivalent for こ と "thing," or "act." The expression と いふ is one of the commonest idioms of Japanese speech. It is used to distinguish, or to specify definitely, something named; as に つ ぽ ん と い ふ く に, "The country called Japan," = "Japan." は る と い ふ め ね, "The woman called Haru," = "Haru." ふ で と いふ も の, "The thing named writing-brush," = "pen."

b. わたくし は etc.,—rather freely,—“As for me, (if) somehow you, my country's words, freely way of using, acquire, good, that I think.” な つ か い な さ る, = “use;” the verbal form つ か ひ is made polite by the addition of な さ る. Mr. Imbrie in his “Hand-book of Japanese Etymology” says, “when the person addressed or referred to is the agent in the action, the verb assumes the stem” (Main Stem) “form (excepting those verbs made up of a noun and *suru* in which the *suru* becomes *nasaru*) and is followed by *nasaru* or *ni naru*.” Here it is the main stem of つ か ひ with な さ る. な れ ば, conditional present of な る, “be,” “become.”

c. もし も れ が etc., “If that you had done, your in Japan living fact, even now than, a great deal interesting become may be.” もし, here an adverbial form meaning “if,” “perchance,” “in case that,” etc. で き た ら, certain past conditional of で き る, “do,” “be able.” す ま ひ. Main Stem of the verb す ま ふ, used substantively, = “period of living,” = life, 147. い ま よ り, 265, with 211. と ぎ い ま せ ら probable present, or future, of polite verb と ぎ る “be;” itself in polite form with ま す.

d. どう い ふ, etc., “In what manner, if chosen is good, that, in various ways thinking (I) have looked, but.” どう い ふ, = “what?” は う ば ふ, is another spelling of は ふ は ふ pronounced *hōhō*, “method,” “mode of doing.” よ れ ば, present conditional present of よ る, “select” or “choose.” か gives an interrogative form to the preceding clause. い ろ 〱 sign of repetition, 74; plural form for い ろ, 104. c.

ぞ, a subordinating conjunction, indicating that which had just been said, 275, b. か ん が へ て み ま し た, “thinking have looked,” = “have thought and tried.” When み る is combined with a gerund it has the meaning of “trying,” “seeking.” The Japanese sentence is carried

forward to the next sentence in the English text by the particle が “but,” or “however.”

e. あなた が etc. This sentence can hardly be reproduced intelligibly with any nearer approach to literalness than is given in its equivalent on the opposite page. よんだり, かいたり, are alternative forms (137) of よむ and かく “read,” and “write,” and should be rendered “reading and writing.” For euphonic changes of よむ, see 165; of かく see 163. すること = “to do.” When こと is added to the present of a verb it gives the verb somewhat the character of the “infinitive” in English. ね-ならひ なさつた とき の ことわざ, “learned-time proverbs,” = “proverbs of the time when you learned the *Hiragana*,” etc. はなし を して は いかが でせう, “speech making as for, how is (it)?” = “how would you like to talk,” etc?

## 11.

a. あなた は etc., “As for you, because to me service doing condescending, physician that same is, anything in your way of command, (I) shall do.” せわ して くださる, “service doing condescending,” = “condescending to do service.” ね-いしや さま を なじ です = “physician that same is,” = “the same as being a physician to me.” ね-さしづ どほりに, “by way of command;” *dōri* for *tōri*, see 122, SPECIAL NOTE; pronounced *tōri*, see 45. せわ, “help,” して from する (196) “do;” therefore せわして “assisting,” “befriending.” くださる, “condescend;” abbreviation of old potential form of くだす i.e. くだされる, “to let down,” now used as polite expression for “condescension,” “receiving as from a superior,” 297. See also, “SPECIAL EXPLICATION,” p. 533, d. ね-いしや さま a double honorific for いしや, “physician,” 295. あなたの “your,” 124.

b. あなたの etc. “Your thought, that named thing as for, what named thing is (it)?” or “What is your plan?” Notice the repetition of の as さいふ の, and どう いふ の. See Remark 10, a.

## 12.

a. さり です ね,—“like it is!” = “so it is” = “well!” or “why!” as a meditative opening of the sentence. さり contraction of さやう, and this of 万の やう, “like that.”

b. これらの etc. “These proverbs’ interior, what kind of meaning is, seeking way of looking, is it not?” これら, plurality for これ by adding ら, 104, b. and 123. ことわざ の うち, “proverbs’ interior,” = “in the proverbs. For possessive form, see 106 and 245. どう いふ,



“what called,” = “what kind of.” **さがしてみやう**, “way of looking” = “finding out;” compare Remark 10, d. **みやう** “mode of looking for anything” = “to find out.” **じや**, contraction of the associated postpositions **で** and **は**; **は** serving to give emphasis to **で**.

c. **こさわぎは**, etc., “As for a proverb being (**でありまして**) turned into things like dollars, being current in the world, riches of people it becomes, (that become thing is).” **ドル** “dollar,” = generic name for “coin” among the Japanese. **でありまして**, = “being,” has here conjunctive force like **が** “but,” in the same position. Again observe the use of **の** as equivalent to “thing.” For **と** again see 275, b.

d. **これらの**, etc. “These proverbs, Japan’s old precious things a portion are.” **ふるき** “old,” see 219.

e. **これが** etc. “This, those proverbs are.” **が**, 239.

f. **わたくしは**, etc. “I, *I-ro-ha* order in, arranging have put.” For use of auxiliary **ねぎました** “have put,” see Remark 9, sentence b.

g. **これは**, etc. “‘This, conversations’ themes for making, how will (it) be?” **にしては**, 256.

## 13.

a. **よろこざいませう**, “Good probably will be!” = “All right!”

b. **しかし**, etc. “But you, interpreter doing condescending, if it be not, becomes not.” = “It will not do if you do not kindly become interpreter.” In Japanese speech the notion of necessity to do something is conveyed by the use of a double negative, as here, **なければなりません**, “if it is not won’t do,” = “the thing won’t do if you are not (interpreter),” = “you must be the interpreter.” **なければ**, present conditional of **なかる**, (**なく** and **ある**) “not is,” = “is not.”

## 14.

a. **あなたの**, etc., “As for your part, by you, sufficiently you can do.” **で**, “by,” 250.

b. **さて**, etc. “So then, hereupon the **い** proverb is.” **さて**, a word often used either at resuming a conversation or commencing a new subject.

c. **わたくしは**, etc., “Sometimes, (**さきさき**) this proverb, really your affair well touches, that I think.” **さきさき**, 74, and 104. c. **さねるひます**, “that I think,” = “I think that,” of English speech.

d. **もちろん**, etc. Of course, that (the proverb) “ten hearing one knows” “that (so) made if it were, even a little with you connection is not,” = English equivalent on opposite page.

## 15.

a. **ど-あいさつ**, etc. "Honorable salutation thankful wish is." = "Thanks for the compliment!" **と** honorific.

b. **こののち**, etc. "Hereafter, at praising wishing to receive time, banquet for I will arise."

c. **ですが**, etc. "It is, but, (the) in America called Ireland-man's riddle, that like thing if it were, need is not." Or, "Yes, but I do not need anything like what is called in America an Irishman's puzzle."

**ですが** pronounced *desu nga*; ordinarily the *u* in *desu* is silent; see 5, b. For **ねず** a better word would probably be **あてつけ**, "allusion," "insinuation."

## 17.

a. **あしで もつて**, etc. "By foot, me, house's outside to, kicking cast out, (in order that) that house's master, (with) me as guest, not pleased, that thing to let me know, that fact is." **で もつて** much used as emphatic compound postposition = "by means of." **へ** 246.

**このまぬ**, "not pleased with," certain present negative of **このむ**, "like," "pleased with," 187. For **そ いふ**, **あ いふ**, **かう いふ**, = "that," and "this," as demonstrative pronominal forms, see 128. **しらせ**, causative form of **しる** = "know," 206.

## 18.

a. **あなたの**, etc. "Your speaking way, as for, this proverb in strange relation usage (use thing) is." The first use of **の** is as sign of genitive, 245; the second and third uses of **の** are as equivalents for "fact," or "thing," here used after verbal forms; but see also 261.

b. **だが**, etc. "But you with that different thing said by reason of, this proverb's meaning clear became," or, "But by reason of your saying a different thing with it, the meaning of this proverb became clear." **だが**, more familiar form of **ですが**, = "It is so, but," Remark 15, c. **ちがつた**, certain past of **ちがふ**, "differ," 168. **ねつしやつた**, certain past of polite verb **ねつしやる**, "speak," 167. **ために** "for the sake of," = "on account of." **あきらかに**, adverbial form of "clear," 229.

c. **しろいもの**, etc. "Because (から) also white thing black thing at the side of put, that more white visible way is" **のそばに**, "beside," 255. **なほ**, "still more." **あろく** adverbial form, **しろい** simple adjective form of **しろき**, "white." **みゆる** = **みへる**, potential form of **みる**, 205.



## 19

あてはまりませう, probable present of あてはまる, "apply to," = "true of." いかがでせう, = "How may it be?"

## 20.

a. 多くみんとして, "Nationally, (as a nation), if seen, fool being (we are) not." として "that doing" gives an adverbial quality to the word to which it is annexed. みれば, conditional present of みる, "see." われ = "we," 104 c. では, here は gives force to the postposition で.

ありません, negative present of ある, = "be."

b. いちふ, etc., "Only (ばかり) one part heard being, conclusion guess at, rather acute (we) are." ばかり "only," 227. ざつする, "guess at," pronounced *sassuru*, 55.

c. わがくにで, = "Our country's." 多くりうかうする = "most popular." なぞでできております, "made of enigmas;" this phrase does not render well the words, "suggestive fancies" given in the English text.

d. 万れにまた, = "Now again." ぎろんのはじめを "argument's beginning," = "beginning of an argument," with accusative sign を. ただちに, "immediately." 万のけつろん, = "that argument's conclusion." さんでゆく, "flying go." さんで from さんで, "fly," 165. さんいふひなん, "that censure." たび<sup>く</sup>かうむります,

"often receive." たび<sup>く</sup> 230. かうむります, polite reference to Japan's critics. "We are often blamed," as politely expressed in Japanese, is "We often receive from our superiors this censure."

## 21.

a. あなたのね-くにのひと, "Your honorable country's people," is Japanese polite periphrasis for "your people." よほど = "for the most part," = "very."

b. わたくしのうちのめしつかひのものら, "My house's call and message bear things," is considered a rather refined form of expression for the simple English "my servants." Note the plural sign ら with もの, 104, b. たとへば, = "for example." でも, = "even." 万まつなる, = "badly." めいづること, "commands," to inferiors. しようちいたします, "consenting do" = "respectfully listen to."

c. しばしば, "often," 230. れぞろくこと, "astonish thing," = "astonishment," 112. とざります, polite certain present of the polite verb とざる, "be." Hitherto this verb has appeared in these conversa-


tions as **ございます**, which is the usual form for **ござる** when compounded with **ます**; the *r* being then dropped. The same peculiarity is true of the verbs **いらつしやる**, “go,” “come,” “be,” **くださる**, “condescend;” **なさる** “deign to do,” and **ねつしやる**, “deign to say.” See SPECIAL EXPLICATION, p. 533.

d. **あれ ところ**, “that,” with emphatic particle, = “Indeed!” **いはう** pronounced *iro* = future of **いふ**. **いはう さねもつてゐる こと を**, = “that which I thought to say.” **きかぬ うちに**, = “before hearing.” **うちに** with negative of a verb, = “before.” **ねもつてゐる** = **ねもつてゐる**, see SPECIAL EXPLICATION, p. 533, e. **しよりち した**, = “acknowledgment has done.” = “have understood.” **だを** pronounced *tō*, “ten.”

## 22.

a. **あの さほり です**, “That way is,” = “Yes, that is so.”

b. **わたくし も**, etc. “I also, we Japanese people too quick understanding carried to excess, that think.” **はや がてん**, “quick understanding,” see 119. **あす すぎる**, “do exceed” = “carry to excess.” **すぎる**, expresses “excess” for an action or thing.

c. **われ** , etc. “Our minds are quick of perception, (**びんせふ**) but, on account of that mental quickness some times not known thing even knowing is, that (we) think.” **しつてゐる**, illustration of a common combination of a gerund with the auxiliary **ゐる**, or **ゐる**, “be,” forming compound progressive or continuous tenses corresponding to such English expressions as “I am giving,” “I was doing etc.” “Sometimes we think that we are knowing even not known things.” See page 533, e.

d. **もつとも**, etc., “Properly, there are times, four if hearing we should know six, convenient would be.” **つがふ の よい**, “good of condition,” = “convenient,” 224.

e. **また**, etc., “Again, hearing seven and even know three (things) is a splendid thing, but, one (thing) hearing ten know, that thinking, when (**さき に**) that scarcely heard one thing even was not known, really a not convenient thing (it) will be.” **ねもつてゐた**; **ゐた** is certain past of **ゐる**. **しらなかつた**, certain past negative of **しる**, “know.” **なら**, conditional present of **なる**. **ふつがふ**, pronounced *futsugō*, = “inconvenient;” **ふ**, negative prefix.

f. **さうして みれば**, etc. “Thus, this proverb clever men praising, rightly good thing is, but everybody at once, this his own thing is, that thinking is not good.” **さうして みれば**, “so doing if seen,” =

“thus.” **たれ** **でも**, 131. **たれ** polite form for **だれ**. **だ**, “is,” contraction of **で** and **ある**, p. 533, c.

## 23.

a. b. **ちやうざ**, etc. “Long-sitting-doing, excuse is not.” **まうしわけ**, same as *ii-wake*, “excuse,” or “explanation.” **まうし**, polite prefix for verbs instead of **いひ**.

c. **しつれい な こと**, etc. “Rude manner of speech is it, but, your wisdom-concerning-instruction myself for the sake of, becomes your word-concerning-instruction, not an inferior thing.” **み**, “body,” or “self.” **ねさる**, “to be inferior in excellence.”

d. **それでは**, etc. “That being, honorable leave say,” = “Well then, I must go.” Polite idiom used in taking one's departure from another.

## 24.

a. **いま まだ**, etc., “As yet plenty of space of time is, but though that, if honorable returning is, again to-morrow (I) await, (you).”

b. **ゆふかた**, etc. “Evening six o'clock time at, coming thing is (it) not able?” **ね-いで なさる こと**, polite expression for “coming.” **ね-いで なさる**, is an honorific phrase verb constantly in use meaning not only “to come,” but, according to its context, also “to go,” “to dwell in,” and “to be.”

c. **ご-いつしよ に**, etc. “Together, evening meal we will eat.” **いつしよ に**, 255. **ばん めし**, “evening boiled-rice,” = “supper.” **たべませう**, probable present or future of **たべる**, “eat.”

## 25.

a. **ありがたう**, etc., here very polite use of **ござる**.

b. **ね-ところざし**, etc. “Your intention deeply admire (or appreciate).” The use of the honorific **ね** or **と** is, as a rule, a good substitute for “the second person,” grammatically speaking, in the impersonal Japanese language, 295. **ふかく**, adverbial form of the adjective **ふかい**, 219. **しやうくわん いたします**, polite form of **しやうくわん する**, “admire,” “praise.”

c. **さやうなら**, the usual equivalent for the English, “farewell!” or “good bye!” lit., “If that be so,” leaving certain words to be understood, as, probably, “we shall meet again”;—the Japanese “*auf wiedersehen*,” or “*au revoir*.”

## 26.

a. b. **コレ**, etc. “The honorable visitor honorable returning is.” Here the honorifics are used of the person not to him. The

servant must put up the with superior **だ** (*de aru*) instead of the polite **で ございます** which would be used in an address to the guest.

c. **ぼうし と**, etc., "Hat and outside things being." **と**, "and," 275.

d. **ね を**, etc., "Mind deign to apply," = "Be attentive!" = "Take care of yourself!" **ねつけ なさいまし**, polite imperative form of **つける** "apply," 193, e.

## CONVERSATION SECOND.

## REMARK 1.

a. **こんばん は**,—"As for this evening," (it is "cool," "warm," "pleasant," etc.,) 102; a salutation, = "Good evening."

b. **ひじやう に**,—"exceedingly," 229. **ぐづ**, (**ぐづ ぐづ**) **して**, "lazy," 232. **つひ**, etc., "alas, slow became."

## 2.

a. **まだ** etc., "Yet so much late is not."

b. **やう**, contraction of **やうやく**, = "hardly," "scarcely," 74. **じつぶん**, pronounced *jippun*, 55.

c. **わるい**, "bad," here = "ill."

## 3.

a. **びやうき**, pronoun *byōki*. **が**, = "but." **さくばん**, "last evening." **さけ**, = "rice-wine." **のみすぎました**,—certain past of **のみすぎる**, "to over-drink." **やくに たゐん の**, "to duty does not stand up one," = "is not useful," = "not to be depended upon." **やく**, "duty." **たゐん の**, for **たゐぬ の**, "not stand up one." **たゐぬ**, is negative present of **たつ**, 187.

b. **めしつかひ に**, = "As a servant." **のんだくれて こまります**, = "drinking, I am troubled." i.e. "he being fatigued by drinking, it troubles me." **のんだ くれて**, gerund of compound verb, **のんだ くれる**, "exhausted by drinking." **こまります**, polite form of **こまる**, a verb used to express one's sense of "annoyance," "perplexity," "trouble."

## 4.

a. **くるま ひき**, "*kuruma* pullers," from **くるま** and **ひき**, 121. **の うち に**, "among," 255. **あり うち の こと**, "customary thing."

b. **あれら**, "those persons" = "their;" not a polite form of express-



ion; 123 and 104. **しごと**, “work.” **なか なか**, = “more really than one would suppose.” **ほねが ねれます**, “bone is broken;” idiom for “hard worked.” **から**, “because.” **つひ**, expression showing “regret,” “disappointment,” and the like. **くせ が つく**, “habit sticks to,” = “to form a habit.”

c. **わたくしのうちの**, “my house’s” = “my own.” **も**, “also.” **どうも、しかたが ない**,—“Even, how doing side is not,” = “Really! there is no other way.” = “Can’t be helped.” **どうも**, 280. **しかた**, etc., a phrase constantly heard in Japan telling of “helplessness,” or “inevitable submission.” **どいつて**, etc., 275, b., “that saying is,” = “that he says.”

d. **どうぞ こちらへ**, etc., “Please, hither mending or adjusting, deign to do,” = “Please take your seat there.” **へ**, 264. **なほり**, from **なほる**, “be mended,” “translated,” “cured,” etc., 187.

e. **ごらん うけのさほり**,—“See, reception’s way,” = “See, how I receive you.” **ほんの**, abbreviation for **ほんどの**, “real.” **かないのひど**, = “person of the home,” = “member of family.” **どうやう**, “same way.”

f. “Japan cookery’s different (things), anything is not; = “Nothing other than Japanese food.” **なに も ございせん**, 131.

## 5.

a. **わたくしのため**に, “For my sake.” **ゆふ-とせんのねしたく**, “supper’s preparation.” **かへてくたさるぬはう**, “altering do not cordescend side,” = “do not change.” **かへつて**, etc., “on the contrary thankfulness is.” **かへて** gerund of **かへる**, “change,” or “alter.” **かへつて**, adverb, “on the contrary,” from **かへる**, “return.”

b. **けつと**う, much used in conversation for the English “fine,” “delicious,” “splendid,” etc.

## 6.

a. **とじうに**, “without constraint,” “freely.”

b. **か**, here as interrogation between **ビール** and **さけ**. **か** indicates an alternative. **めしあがり ますか**, polite form of request concerning one’s eating or drinking, 297.

## 7.

a. **いたゞきません**, present negative of **いたゞく**, “put on the head,” = “to receive respectfully;” is a polite verb in use for **もらふ** “receive.”

b. **それより**, = “rather than that,” indicates here, preference.

## 8.

a. もう, "more." なにも, "anything;"—here, with negative verb = "nothing," 131.

b. こゝにあるもの, "at here being things," = "these things." さげて, from さげる, "lower down," = "to carry away;" gerundial form.

c. いかに, interrogative adverb, "what?" as, here, "what thought?" = "what do you think?"

## 9.

a. せかい ぢう, "the whole world." ねこる こと, "arise thing," = "that which happens." てき-ひやう, "fit comment."

b. こ-しやうち, etc., here = "It is acknowledged." たくみ なる こと;—たくみ, "skill," combined with なる, "become," = たくみな こと, = skilful. しんり, "truth." For しやうち, read しやうこ, "proof."

c. で, here "at" or "in;" so, "children of schools in America." ごく よい, "extremely good," = "the best." をしへの いちふ, "part of lessons," = "some lessons." まつたく, "wholly." この ことわざの うちに, "within this proverb."

d. For the use of や here, see 276. また は, is equivalent here to "and also." が as adversative conjunction, "but." れきし, "history," "chronicles." しつて をります, = "knowing is," = "knows;" from 知る "know," with auxiliary なる "be." ひど-ひど plural of ひど = "men," 104, c. いづれ も, "who even," = "every one." ぎろん には まけました, "argument in yielded," = "was defeated." まけ-ました polite form of まけた, 188. じつさい の, "really." かちを とりました, "the victory took," = "were victorious."

## 10.

a. 百の どころ です, "That way is," = "It is that," = "Yes!"

b. かり に, = "for the time being." よ の, "of the world," = "world's." かいかくしや, "reform persons," = "reformers." This しや as used in compound words, = "thing," or "man;" as がく-しや, "learning-man" or "scholar," etc. ふごう, "fitting to," "appropriate to."

c. これ から, "after this," = "now." さ いつて よからう さ ね-もひます, "that saying (it) will be well, that I think," = I think it will be well to say that (the *Ha* proverb is appropriate to bigots, etc.).

d. げじよ, "servant girl." いりきたる, compound verb, from いる, "enter," and きたる, "come."



e. *f.* **あのね-かたの**, “that honorable side of,” = “the gentleman’s.” **めいし**, = “a visiting card.” **めい**, used in compound words to convey special honor, as “celebrated,” “illustrious,” etc.; shows great respect on the part of the servant.

*g.* **こちらへ**, = “Hither honorable guiding say,” = “Ask the gentleman, etc. **な**, a contraction of **なされ**, = an affirmative imperative, with the main stem of the verb.

*h.* **きのとく**, lit., “poison of spirit,” is the common expression of “sorrow for,” or “sympathy with,” others. **こゝまで**, “until here,” = “at this place.” **たかなければ なりません**, “if not put aside will not do” = “must stop,” Conv. 1, 13, *b*.

*i.* “Really now from Kyōto a friend having come,” etc. **たいせつな**, “important.” **さうだちが ひざり**, 104, *a*.

*j.* **ねがわれませう**, = “may I ask,” from **ねがふ** “to ask.” The negative stem of **ねがふ** is **ねがわ**, 169. From the negative stem is formed the passive or potential form **ねがわれる**, (200) whose polite form is **ねがわれます**, of which the future as **ねがわれませう**, = “may I ask, or “expect,” or, in this connection, with **か** = “can you come?”

## 11.

*a.* **いつでも**, “when whatever,” = “at any time,” or “always.”

*b.* “For (で) my pleasure.” (**ね-じやま**, etc.), “obstruction doing becomes not,” = “must not become an inconvenience.”

*c.* **いつも**, “always.” **うけて**, “receiving.” **たいてい なん じ ころ**, “about what hour time?” **ひま**, “leisure.”

## 12.

*a.* **すぐ のち**, = “immediately after.” **なら**, contraction of **ならば**, = “if.” **いち ばん よい** = “best,” 213.

*b.* **ね-いで なれば**, = “if you come.” **いたされませう**, potential future of **いたす**, “can be done.” **じゅうぶん**, “fully.”

## 13.

*a.* **ねくさま** from **ねく**, “back part of the house,” with the honorific suffix **さま**, = “lady of the house;” it having been customary for a lady in ancient Japan to stay in rooms remote from the front of a house. **よろしく**, “well,” = “compliments;” the words “please say,” = “present,” or “give,” being understood, 102.

*b.* **どうぞ これ にて**, “Please with this,” i.e. “Please stop here.”

c. **びんぐわん**, etc., "As far as the porch it is unrest," = "I shall be very much disturbed if you go with me to the door." The phrase is a polite protest.

## 14.

- a. **いや**, etc., "No, there is no reason at all for being disturbed."  
 b. **それ**に, "besides." **むかへ**に **でます** から, "because to meeting go out," = "because I go to meet." **でます**, from **でる**, "go out."  
 c. **てうちん**, pron. *chōchin*, etc., "Lantern honorable possession is?" = "Have you a lantern?"

## 15.

- a. **みち**, etc., "Way well knowing is," = "I know the path well."  
 b. **ね-やすみ** **なさい**, "Honorable rest deign to do," = "Good night!"

## CONVERSATION THIRD.

The accusative sign **を** should be inserted in the "Proverb" before **のぞく**.

## REMARK 1.

a. **しばらく**, etc., a customary form of apology,—“For some time honorable negligence have done.” **しばらく**, "some time," long or short. **ご-ぶ**さた, "remissness," from **さた**, "communication," **ぶ**, negative prefix, and **ご**, honorific prefix for the sake of the person addressed.

b. **ごらん**に **なりました** か, = "Have you seen?" **ごらん**, "august look," used only in polite address to another, 297.

## 2.

a. **ハイ**, exclamatory acknowledgment. It may mean "Yes!" or "I hear you," 233 and 280.

b. **ぜんくわい**, = "complete restoration to health." **だらう**, a familiar verb form from **で** and **あらう**; --**あらう** being the probable present of **ある**, "be." The two words here = I suppose," or "I hope." **いつ-たい**, literally, "one person," but used here adverbially, = "really";—thus, "Really what having deigned to do thing is it?" = "What happened?"

## 3.

a. **かせ**を, etc., "Wind having drawn, cruel affair met," = "Having caught cold I had a severe experience."

b. **せんだつて**, etc., “Recently here to came (time), the day after affair it is.”

c. d. **ゝして**, “and.” **あるいて あがりました の で**, “walking went up thing, by means of.” **ひじやうにあつくなつてきました**, “exceedingly hot became,” (becoming came). **あせをかく**, “perspire.” **たいさう**, = “freely.”

e. **ところ が**, = “So then.” **てら**, “temple.” **とき に**, “in time” = “when.” **ふいて ゐまして** = “was blowing,” see 98. b; see also p. 543, 22, c. **しばらくのあひだ**, “period of short time,” = “a little while.” **きうろくいたしてねりますと**, “rest doing, that being,” = “to rest.” In the sentence, **つひ づく づと さむく なつて まゐりました**, the words **づく づと さむく**, express the chill and cold feeling of “catching cold;” **なつて まゐりました**, “becoming came.” = “became.”

## 4.

a. **ぶようじん**, from **ようじん**, “caution,” or “prudence,” and **ぶ**, negative prefix. **ぬ**, 280.

b. **もち で なかつた**, “possession being without,” = “not having.” **もち** from **もつ**, “to hold” or “possess.” **なかつた** “was not,” or “had not;” certain past of **なかる**, (**なく** and **ある**), “is not,” or “have not.” See 219, negative verbal forms of adjective. Also above, Conversation 1. “SPECIAL EXPLICATION,” p. 532, a.

## 5.

a. **もつて**, etc., “As for having it was, but,” etc. **ふもとのはう**, “mountain foot’s side,” = “at the foot of the mountain.” **はう**, “side.” Conversation 1. Remark 4, sentence c.

b. **わいてきた**, “placing came,” = “put,” or “left.” — **わいて** gerund of **置く**, “to put,” 163.

## 6.

a. **このころ**, “lately.” **あきのひより**, “fine fall-days.” **けんのおん** “danger.”

b. **たにま**, “valley-spaces.” **いたゞき**, is used here literally as “the top of the head,” or “summit” of the mountains. The figurative use of **いたゞく**, when one “receives respectfully” from another has been noticed. See also 297, for note of its figurative use.

## 7.

a. **ねろくなつてから**, = “After becoming late.” “*Kara* only has the sense of “after,” when suffixed to the gerund in *te*, and in a few

special locutions, as, *itte kara*, “after going,” *mimashite kara*, “after seeing,” *kore kara* “after this,” *sore kara* “after that.” The past *itta kara* means “because he has gone,” etc.,—Chamberlain’s “Hand book,” paragraph 100. **ひのくれがた**,—“sun’s going down side at,” = “towards sunset.” **ねひ**, “gradually.”

*b.* **だいぶん**, “large part,” “considerable,” = “quite.” **たうどう**, “in the end,” or “as the result.” **いつしう-かんばかり**, “one week only,” = “about a week.” **ひつこんで ありました**, “withdrawing have been,” = “confined.” **たくに**, “to the house.” **ひつこんで**, 165.

## 8.

*a.* **もう**, abbreviation of **もはや**, “already.” **すつかり ね-よろしい**, “clearly good,” = “all right.”

*b.* **ミカタ ふじん**;—**ふじん**, is “a noble’s wife;”—here, “Mikata lady,” = “Mrs. Mikata.”

## 9.

*a.* **こんにち は**, “As for the day, etc.,” = ordinary salutation for “Good day.”

*b. c.* **ひとつき あまり**, etc., “More than a month honorable eyes have not hung upon has been, but to-day after a long time it is,” (that I see you.) These sentences contain the form of salutation common when friends in Japan meet socially, = “For some time I have been very rude to you.” “It is a long while since I have hung upon your honorable eyes” i.e. “been seen by you.”

## 10.

*a.* **ね-じぎ**, = a salute made by bowing. **なして** gerund of **なす**, “cause to be,” = “make.”

*b.* **たく**, “a house,” but here used humbly to indicate the master of the house, i.e. the speaker’s “husband.” **ね-うはさ**, “talk about another,” = “what my husband has said of you.”

*c. d. e. f.* **ね-はなし なさる さり です**. In this clause the phrase “I hear that,” of the English equivalent on the opposite page is rendered by the suffix **さり**, = “looks like,” “it is said that.” With **さり** and a verbal phrase such as, **ね-はなし なさる**, an idiomatic expression conveying what is “said to be,” or “is probably true,” is made in Japanese. **ね-じようづ に**, “cleverly,” “skilfully.”

## 11.

*a.* **どうして**, “How (is it possible)?” **さう いふ こと**, = “such a thing.” **あります もの**, “is thing,” = “is.”

b. Read, わたくし not わたくし. じつに, “really.” まづら, “unpleasant to hear,” or “taste.”

## 13.

a. すこしでも, etc. “If even a little, it is good,” etc. だんなさんの, “the master’s,” = “husband’s.” ね-かげ, “shade,” “power,” “help.”

## 14.

a. れどろくべきほど, = “must be astonished at quantity,” = so great (a progress) that it is wonderful.” べき, see below, Rem. 21, a. a suffix which gives an adjectival quality to verbs and the meaning of “can,” “should,” or “possibility,” and “necessity.” Notice the polite まうして ねります, as an equivalent for “says.”

b. ね-こしになるのを, = “honorable crossing over become things,” = “your visits.” たのしみにして, = “causing pleasure.” から, “on account of this.” しちう, etc., = “always coming.” まことにくつこう, etc., “Really it is splendid!”

c. d. かつてもど, “convenience department,” = “kitchen.” みまわらねば なりません, = “must go around overlooking;” from みまわる, “oversee,” “superintend.”

## 15.

a. b. ねろらく, contraction of ねろらくは = “I am afraid that,” “I suppose.” せつちやう, pronounced *zetchō*, = “mountain summit.” といふやうなかんがへ, “that kind of thought.” しなかつた, 197.

## 16.

a. さうですとも, = “That is even so.”

b. あるこにいても, etc. “Being there or being any where, that kind of thought does not arise.” For も repeated in a negative sentence, see 272.

c. なにこにでも, “in everything.” このみます, from このむ, “to enjoy.”

d. いったひと, “said person,” = “person who said,” or “made (that proverb).” ごくこゝろのせまいひと, = “persons of very small heart.” しつて ねつた, = “knew,” from しる, and ねる; here with でせう, the verb-phrase = “probably knew.”

e. ともつとも, “honorably right,” i.e. “You were right (in calling it, etc.)”

f. れほづら, “the sky,” 115. りつば, “magnificent.” じぶんで, “by himself,” = “by means of his own sight.” みるこどができる,



=“can see.” **どをめがね**, “far eye glass,” = “telescope.” **ばかなにん-  
げん**, “foolish man,” = “fool.” **ありません か**, “is he not?”

## 17.

a. **だが せけん**, etc., “Yes, but, in the world, so doing people also there are.” **だが**, 277.

b. **さう いふ ひど**, “that kind of people.” **や**, 276. **ものほか** “besides these,” “moreover.” **いろ／＼の こと**がら, “all kinds of circumstances.” **すき あな**, = “peep-holes,” 120.

c. **この やう な**, “this kind of,” = “such.” **じんぶつ も**, “character also.”

## 18.

a. **ね-はなし を ねがいます**, “(more slowly) honorable speaking I request.”

b. **わたくし に は**, = “for me.” **ろんな に はやく**, = “so quickly.” **き-とる こと**, = “hearing seize fact,” = “understanding.” **でき-ません**, “can not.”

c. “Why (**なぜ**) the ladies’ way (**ふじん がた の はう が**), common for speaking (**はなす の に つう れい**), the Japanese language (**ニホン-ご の**), than men’s (**をさこ の かた より**), clever one (**じやうずな の**), may be? (**で ございませう**).”

## 19.

a. “Because (**から**) probably (**たぶん**) the ladies (**ふじんの はう**) speak without hurry,” (**ゆる／＼ はなす**). This rendering is not a good equivalent for “they have more leisure,” given in the English text on the opposite page.

b. **ところで**, etc., “There, my probable saying that thinking is, besides, is not,” = “Well, what I am thinking I may say is nothing but this,” = “I mean this.”

c. **じたい**,—“age,” “era.” **わが くに の せんばい**, “our country’s leaders of the past.” **いま から—いぜん に**, “from now about thirty years ago.” **いぜん に**, “previously.” **わが ニホン**, “Our Japan.” **どの くに に も をさらぬ ほど に**, “whatever country it may be, to that degree not inferior.” **あんほ-てき に なつて ぶんめい に すゐる くに に しやう さい いたしました が**, “capable of progress becoming, enlightenment in advancing, national disposition that did, but.” **こんにち となる**, etc., “To day even still the old feudal system, wish to restore (**くわいふく したい**), that thinking persons there are.



Here, the thoughts expressed in four sentences of the English text are involved by the Japanese speaker in only one sentence. This is a peculiarity with which the student early in his study should become familiar. "One of the most essential characteristics of the Japanese language," says Professor Chamberlain, "is the extreme degree to which it pushes the synthetic tendency in the structure of sentences. Japanese always tries to incorporate the whole of a statement, however complex it may be and however numerous its parts, within the limits of a single sentence, whose members are all mutually interdependent. In fact the normal Japanese sentence is a paragraph, or (so to say) an organism." See 96, 97, 98.

d. **かう いふ ひざゝころ**, "such people;" **ころ** is a particle, placing especial emphasis upon the word or phrase it follows. **いはゆる**, "as aforesaid," an exceptional verbal form of **いふ**, and = "the so-called," "the abovementioned." **のぞく れんぢう**, "exercise themselves in peeping."

20.

a. b. **あんじつ**, (**に** understood), = "sincerely." **だいしやうり**, "great victory."

21.

a. **もとより**, "From the beginning," = "Of course!" **なすべきしごと**, etc., "Must be done work extraordinarily enough yet is, but." Mr. W. G. Aston says of **べき**, "It is used in many different shades of meaning such as to express probability, possibility, moral obligation, necessity, futurity etc., and may be rendered according to circumstances by "probably," "may," "ought," "must," "should," "will" etc." **たへず**, "unceasing," negative gerund of **たへる**, "to end," "fail." **しんぱ**, "progress." **しつゝ**, a combination of **し**, main stem of **する**, "do," and **つゝ**, a verbal suffix showing *simultaneity* of time of action, = "at the same time with," or "that;" here, "I think that as a nation at the same time we are unceasing (ly) doing progress."

22.

a. b. **しかしこのうへ**, = "But beyond this." **ねはなしをつゞけましたら**, "if we had continued the talk." **まるで**, = "wholly." **あなたのかうしやくに**, "in your exposition." **なつてしまひませう**, "becoming will end," = "will become." Here the auxiliary verbal form from **しまふ** "to finish," expresses the complete transformation of Mr. Mikata's talk into a lecture, not the ending of the talk. The

verb **しまう**, merely aids the expression of the idea involved in **なつて**.  
**ゐへて**, from **ゐへる**, “to add,” as a smaller thing to a greater.

## 22.

a. **やめ に いたしませう**, a much less abrupt form of speech than the English “Let us stop!” = “Let us make an end.”

b. c. **しらべて みやう**, “knowing see,” = “look for.” **じや ありま-せん か**, an idiomatic expression by which the Japanese avoid the English imperative “Let us.” It ends the sentence with a request instead of a command.

## CONVERSATION FOURTH.

## REMARK 1.

a. **みじかい こと** = “shortness,” 111. **しらせ やう**, “so as to cause to know,” = “to let us know,” 206. **やう**, indicates “manner,” “mode,” “in order to.” **さ いふ の**, here **の**, as observed before, appears as one of the most common idioms of Japanese speech: it is an equivalent for **こと** or **もの**, “fact,” or “thing.” In speech this **の** often loses its vowel sound and becomes a mere interposed *n* between the words adjoining.

b. **しかし**, “nevertheless,” “but.” **しかし** concedes the previous statement, but adds an elucidating statement or inquiry. **かしこい ひと**, “a wise man.” **わが アメリカ の**, “Our American” (wise man). The historical error of confusing the Hebrew Psalmist who is referred to in the English text with the “American wise man” spoken of in the Japanese text does not harm the verbal form of these Japanese words. **わが** holds in it the notion of “own,” as “my,” “his,” or “our own.”

## 3.

a. **ひとの よ**, “generation of man,” = “days of our years.” **さ また**, “and also.” **すねはち**, here “consequently,” “that is to say.” **さ まうします**, “that say,” = “say;” 275 b., from polite verb **まうす**.

## 4.

a. **さう で なからう**, “‘Will not be so,’ that I think.”

b. **さうけいか の あらはす ところ によれば**, “According to our country’s physicians’ reports.” **によれば**, “according to.” **すくなく とも**, “although few,” = “not extensive.” **なが いき**, = “long-life ones,” = “centenarians.” **した ところ の ひと**, = **した ひと**, “did persons,” = “the long-lived people” spoken of. The words **ところ の**,

are here superfluous ; but, as Prof. Chamberlain says of these words, they are often used by the upper classes in relative phrases as a sort of substitute for the relative pronouns “ who,” “ which,” and “ that.” They “ add nothing to the sense and only encumber the construction.”  
**ねびたゞしろ**, “ many.”

c. **もつと**, “ however.” **いま ほど**, “ present amount.” **へいさんの じゆみやり**, “ average of life.” **なかつた でせう**, “ was probably not.” **これぞ ても**, = “ even if this,” = “ however this may be.” **たしかに**, etc., “ Exactly to be measured thing is not,” = “ something not to be measured absolutely.”

d. **つまり**, “ After all.” **どちらの — こと とも**, = “ also the things spoken of in either proverb.” **だけ**, here, “ only.” **だらう**, gives the force of “ supposition ” to the remark.

a. **すつかり**, “ wholly,” “ without reserve.” **のち**, “ after ” (he has become fifty). **かげふ**, pronounced *kagyō*, “ business.” **らく-いんきよ**, = one who has retired from business to enjoy leisure in old age.

b. **ふりしろ**, “ habit,” “ propensity.”

## 6.

a. **ご-じようだん**, etc. Very polite form of reply.

b. **あまり**, “ exceedingly,” “ too much ;” it becomes “ not much,” “ not very,” when used with a negative verb, as here.

## 7.

a. **ぎろん を すれば**, “ If we did discussion,” = “ if we argued.” **わたくし の はう**, “ my side,” = “ I.”

b. **ふせぐ こと**, “ resist fact,” = “ resistance,” 111.

c. **ぶつけうどら**, = “ Buddhist persons.” **ら** plural sign, which, in printing here, should have been joined to the word **ぶつけうど**. **なげく の は どう いふ わけ でせう**, “ lamentation as for, what reason may there be?” **この よ の せいくわつ**, “ living of this world,” = “ this life.” **のがれる こと**, = “ escape.” **よろこばねば ならぬ はづ**, “ ought to be glad.” **よろこばる**, “ to be glad,” said of others. **はづ** a word indicating “ obligation,” or “ duty.” It is much used as an auxiliary in speech to show what “ ought,” or “ should ” be done.

d. **かれら に どりて**, “ with regard to these.” **ばん-あく ちう の**, “ among all evils.” **もつとも れほひなる もの**, “ greatest thing.” **もつとも** here used as superlative sign.

## 8.

a. **ぶつけう しんぞ**, “ Buddhist believers.”

b. **それにもまた**, = “then again.” **ない** “(are) not.” **どう-やうに**, “in the same way.” **どう-やう** should be printed as one word. The sentence reads, somewhat literally;—“Then again, in the same way that the American people are not real Christians, Japanese people again also real Buddhists are not.”

## 10.

a. **されば** = **さ あれば**, “if it be so,” = “well then.” **ねのれ** **を**, etc., “self casting away.” **ひとのためになれ**, “for man’s sake to live.” **ほんたうの** **をしへ**, “real doctrine.” **じぶんをあいして**, “loving self.” **かちをあらさう** **こそ**, = “struggle for victory.” **はんたいして**, = “contrary,” “opposing.”

b. **たのしんで** **をりまして**, = “enjoy.”

## 11.

a. **たぶしい**, = “right,” “correct.” The “probability,” or “possibility,” expressed in the sentence lies in both **たぶん**, the first, and **とぎいませう** the last, words.

b. **ご-しやうち** **の** **さほり**, = “as you know.” **ご-つがふ** **の** **よい**, = “know well how to use the language,” = “have the advantage.”

c. **さへ** **できた** **なら**, = “if there were ability (to talk).” **このこと** **について**, “concerning this matter.” **いひたい**, “wish to say.” **ねもつて** **ゐる**, “am thinking.”

d. **ちゑ** **の** **きんドル**, “wisdom’s gold dollar,” = “coined wisdom.” **すなはち**, etc., “that is to say, in relation to the *Ito* proverb what honorable thought is there?” or “have you?”

## CONVERSATION FIFTH.

## REMARK 1.

a. **きんげん**, “golden saying,” = “maxim.” **べつに**, “separately.” **ぎろん** **も** **ありますまい**, “argument also will probably not be.”

## 2.

a. b. **ほまれ** **が** **ある**, “praise is,” = “having praise.” **なしり** **の** **ない** **はう**, “not being of praise side,” = “absence of praise.” **ね-かんがへ** **です** **か**, “honorable opinion is it?” = “do you believe?”

c. **わたくし** **ども**, = “we,” 123. **すべて**, = “all;” from **すべる** “to unite in a whole.” **せかい** **に** **しられて** **をれば**, = “if to the world known is,” 201; p. 533, e.



## 3.

a. **よのなかのひと**, “the world’s within’s people,” = “the human world.” **よのなか** — **ですから**, = “Because this world’s people are seeking only (のみ) fault.” **だれも** — **ありません**, “Whoever blame has not, the thing in proportion to, there is no splendid praise.”

b. **もしも**, “In case that.” **いつてんのひなん**, “one spot’s fault,” here with **ない**, = “no fault.” **といつたなら**, “that if it be said.” **いはれるだけのほめことば**, = “as much praise as possible.” **ほめことば**, “praise-words,” 120. **いはれる**, passive, or potential of **いふ**, “say,” = “can be said,” 199, and 203.

## 4.

a. **ね-どりなざるのなら**, = “If you take (this proverb with that meaning).” **それでようが**, “it is right, but.” **あのさほり**, “in that way,” = “so,” as in “why not say so?”

## 5.

a. **なりやすひもの**, “becomes easily thing,” “easily becomes,”

b. **それに、—いけません**, “Then, again, a man engaging in a struggling after praise, really it won’t go.”

c. **だん／＼に**, “gradually.” **かうまん**, “haughtiness.”

d. **きむ**, “duty.” **つくす**, “to do the utmost.” **なければ なりません**, expresses the “obligation” intended by the speaker, = “should.”

## 6.

a. **しょうにん いたします**, = “to do acknowledgment,” = “admit.”

b. **けんかい**, “opinion.” **つうれいのよわい にんげん に ぞりて**, “With regard to common weak humanity.” **たかすぎます**, “too high.”

c. **さくにたいする**, “fronting virtue,” = “for virtue.” **むくひがないやうになる とき に**, = “no time of reward.” **せんじ**, “good-deeds.” **ひじょうにすくなく**, = “extremely few.”

## 7.

a. **さうかも しれません**, An idiom indicating “probability.” Literally “Is it so? even can not be known,” (but it probably is so).

b. **ことわざをつくつたひと**, “man who made the proverb.” **かくあるべきもの**, = “as should be,” literally, “must be manner.” **がわから**, “from the side of.” **がわ for かわ**, “side-row.” **さういつただらう**, “so probably said.” **じつさいのありさま**, “actual condi-

tion.” **ありさま**, from main stem of **ある** “be,” and **さま** “form,” or “condition.” **あつてみたのでせうが**, = “probably knew, but.” **だうぞく-じやう**, = “morally,” from **だうぞく**, “morality” and **じやう** “above,” i.e. “morally high.” **ちに**, “to the grade,” or “level.”

## 8.

a. **よちのぼるべきせつちやう**, “a summit that must be scrambled up to.” **かれこれまうしません**, “that or this, say not,” = “I shall not say anything one way or another about it.”

b. **ためすもの**, “trying thing,” = “test.” **ひどいことわざ**, “severe proverb.”

c. **とにかく**, “at any rate.” **むるい** **な**, “unequaled.” **せつけう-か**, pronounced *sekkyō-ka*, “preacher.” This **か** is an affix of “occupation,” e.g. **はなし-か**, “story teller.”

d. **けつして**, “never” 231. **つぎのことわざに**, “in the next proverb.” **あらはしてあるひなん**, “visible fault,” = “fault shown up.” **うけらるゝことはありますまい**, “to be the subject of is probably not,” = “are not guilty (of the fault).”

*Nori no Hatsu-ne*, (pp. 526-531).

**い line**. **ひをかさね**, literally “to pile up the days,” i.e. to spend or waste the time for any purpose.

**ろ** „ **るてん**, literally, “flowing and rolling: transmigration of the soul into angel, man, brute, etc., according to the merits of its deeds.”

**は** „ **はかなく**, “without success,” “evanescent.”

**ほ** „ The writer of this hymn belonged to a Buddhist sect which believes it possible for all mankind to attain to perfect Buddhahood. **ほだけ**, or “Buddhas, are men, who have toiled upward through successive stages of existence to the calm of perfect holiness.”

**ち** „ **うきみ**. **うき**, “floating,” “drifting.” **み**, “body,” “concrete self.” **うきみ**, is “uncertain” or “changeable life,” = “vain selves.”

**を** „ **さんづがは**, “River of Three Paths”; a river flowing in the underworld according to the Buddhist mythology, over which the souls of the dead go; at which a road divides into three paths leading respectively to the worlds of “Demons,” of “Brutes,” and of the “Hungry Ones.”



- れ** *line.* **れんり**, "union by growing together." Two branches of a tree becoming one branch are thought of as a symbol of happiness. The Japanese refer to it as a figure of the dearest human relation, that of husband and wife.
- な** ,, **なむ** refers to the sacred phrase "NAMU AMIDA BUDDHA," peculiar to some of the Buddhist sects, *e.g.* Jōdo and Shinshiu. The believers in AMIDA BUDDHA, gain salvation simply by their faith in AMIDA. "Salvation" is "the attainment of Nirvana, which means eternal happiness." "From the time of putting faith in the saving power of Buddha, we do not need any power of self-help, but need only keep his mercy in heart and invoke his name."
- ら** ,, Unheeded advice is likened to the blowing of the east-wind into a horse's ears.
- む** ,, **むじやうのあらし** or **かぜ**, "not-constant" wind, = "Death wind." "He was carried away" by this wind, = "he is dead."
- い(る)** *line.* **いまのいままで**, "till now of now," "till the present of the present," = "at this very moment." This line properly should commence with **ゐ** not **い**, but the writer of the hymn apparently had not at command a fit word beginning with **ゐ**.
- て** *line.* When the Buddha was born he sank from his mother's side upon a blue lotus-flower, and, says the legend, from his body radiated a brilliant light that illuminated the universe. Soon afterwards the child descended from the lotus, pointed with his right hand to heaven, with his left to the earth, and exclaimed with the voice of a lion;—"I alone of all beings in heaven above and under the heavens am worthy of honor."
- き** ,, **さんばう**, the *Sambō*, are the three precious things of Buddhism, namely, the Buddhist ritual and body of doctrine, or the "Law"; the priesthood, or the "Church," and salvation into Nirvana, or "Buddhahood."
- せ** ,, The Jōdo Buddhists believe that salvation is merited by one's simply repeating the invocation to Amida, "NAMU AMIDA BUDDHA," "I adore thee, Eternal Buddha."

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## ERRATA.

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PAGE	18,	line	4,	for	"Tokyo," read "Tōkyō," also on pages 28, 167, 169, 170, 173.
"	25,	"	12,	"	"syllable," read "syllables."
"	57,	"	18,	"	" <i>shu</i> ," read " <i>shū</i> ."
"	59,	"	12,	"	"syblable," read "syllable."
"	"	"	17,	"	"タテタレヌ," read "タテラレヌ."
"	64,	"	3,		"the," is omitted at end of of line.
"	67,	"	3,	"	"designates," read "designate."
"	71,	"	10,		supply a comma after " <i>part</i> ."
"	76,	"	16,	"	"トフ," read "トヲ."
"	85,	"	8,	"	"coalesent," read "coalescent."
"	98,	"	3,		omit both commas.
"	100,	"	17,	"	"かげ," read "かぜ."
"	101,	"	2,	"	"originally," read "originally."
"	115,	"	20,	"	"lose," read "lost."
"	116,	"	19,	"	"Disiderative," read "Desiderative."
"	118,	"	8,		put a comma instead of period after "Stem."
"	125,	"	11,	"	"ひつとん," read "ひつとんで."
"	134,	"	1,	"	"does," read "did."
"	"	"	last line,	"	"rom," read "from."
"	151,	"	8,	"	"220," read "200."
"	153,	"	11,	"	"syllablis," read "syllables."
"	162,	"	16,	"	"verb," read "verbs."
"	165,	"	16,		before "ゐ," insert "this."
"	166,	"	8,	"	"disagreable," read "disagreeable."
"	169,	"	21,	"	"Omori," read "Ōmori."
"	174,	"	18,	"	"houses," read "house."
"	175,	"	last line,		supply "ゆ," before "へ."
"	198,	"	10,	"	"three," read "two."

PAGE	208,	line	2,	for	“どし,”	read	“どろし.”
„	225,	„	11,		insert	“of,”	before “reformers.”
„	228,	„	6,		after “てん,”	insert	“を.”
„	257,	„	1,	„	“SENENTH,”	read	“SEVENTH.”
„	270,	„	20,	„	“りか,”	read	“りか.”
„	276,	„	5,	„	“みて,”	„	“みて.”
„	334,	„	3,	„	“どて,”	„	“どて.”
„	413,	„	4,	„	“They,”	„	“The.”
„	439,	„	12,	„	“Shinagawa,”	read	“Shimbashi.”
„	519,	{					
„	521,	}	1,	„	“(す) su,”	read	“(ん) n.”

THE END.



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